STUDY AND REVISION GUIDE

Working for over 25 YEARS WITH Cambridge Assessment International Education

Cambridge IGCSE™

First Language English

Third edition

John Reynolds

HODDER EDUCATION

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Introduction

Welcome to the Cambridge IGCSE First Language English Study and Revision Guide. This book has been written to help you prepare fully for your First Language English examination. Following the First Language English syllabus, it covers all the key content as well as providing sample questions and answers and exam-style questions throughout to help you check your understanding and learn the key points for gaining the best examination grade of which you are capable.

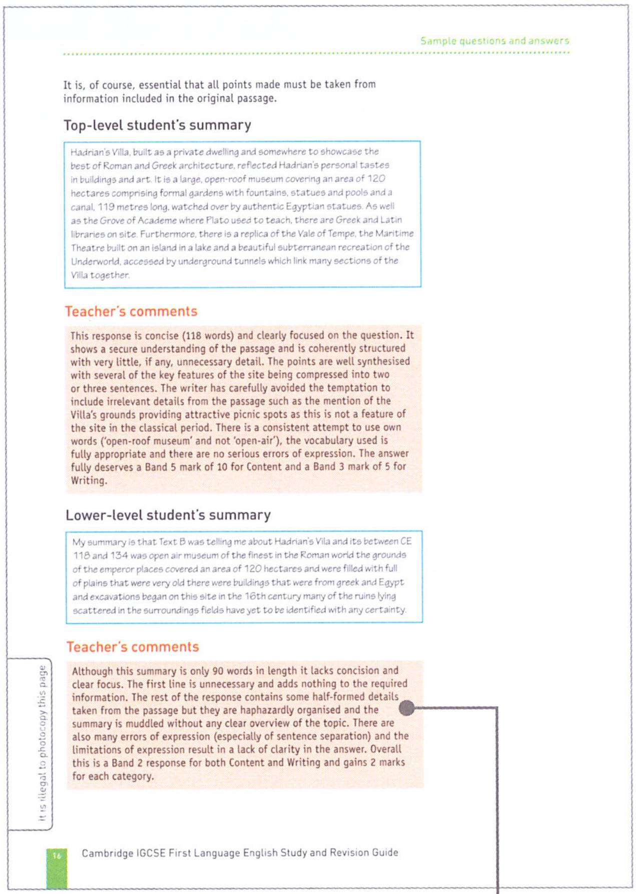
How to use this book

Key objectives

The key points covered in the chapter

Tip

Advice to help you give the perfect answer



Sample questions and answers

It is, of course, essential that all points made must be taken from information included in the original passage.

Top-level student's summary

Hadrian's Villa, built as a private dwelling and somewhere to showcase the best of Roman and Greek architecture, reflected Hadrian's personal tastes in buildings and art. It is a large, open-roof museum covering an area of 120 hectares comprising formal gardens with fountains, statues and pools and a canal, 119 metres long, watched over by authentic Egyptian statues. As well as the Grove of Academe where Plato used to teach, there are Greek and Latin libraries on site. Furthermore, there is a replica of the Vale of Tempe, the Maritime Theatre built on an island in a lake and a beautiful subterranean recreation of the Underworld, accessed by underground tunnels which link many sections of the Villa together.

Teacher's comments

This response is concise (118 words) and clearly focused on the question. It shows a secure understanding of the passage and is coherently structured with very little, if any, unnecessary detail. The points are well synthesised with several of the key features of the site being compressed into two or three sentences. The writer has carefully avoided the temptation to include irrelevant details from the passage such as the mention of the Villa's grounds providing attractive picnic spots as this is not a feature of the site in the classical period. There is a consistent attempt to use own words ('open-roof museum' and not 'open-air'), the vocabulary used is fully appropriate and there are no serious errors of expression. The answer fully deserves a Band 5 mark of 10 for Content and a Band 3 mark of 5 for Writing.

Lower-level student's summary

My summary is that Text B was telling me about Hadrian's Vila and its between CE 118 and 134 was open air museum of the finest in the Roman world the grounds of the emperor places covered an area of 120 hectares and were filled with full of plains that were very old there were buildings that were from greek and Egypt and excavations began on this site in the 16th century many of the ruins lying scattered in the surroundings fields have yet to be identified with any certainty.

Teacher's comments

Although this summary is only 90 words in length it lacks concision and clear focus. The first line is unnecessary and adds nothing to the required information. The rest of the response contains some half-formed details taken from the passage but they are haphazardly organised and the summary is muddled without any clear overview of the topic. There are also many errors of expression (especially of sentence separation) and the limitations of expression result in a lack of clarity in the answer. Overall this is a Band 2 response for both Content and Writing and gains 2 marks for each category.

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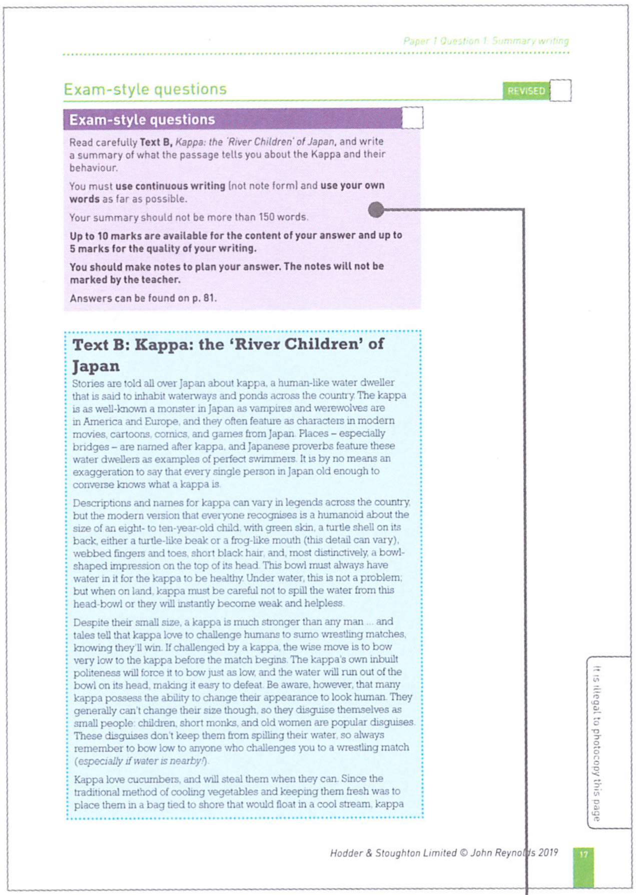

Paper 1 Question 1: Summary writing

Exam-style questions REVISED ☐

Exam-style questions ☐

Read carefully **Text B,** *Kappa: the 'River Children' of Japan*, and write a summary of what the passage tells you about the Kappa and their behaviour.

You must **use continuous writing** (not note form) and **use your own words** as far as possible.

Your summary should not be more than 150 words.

Up to 10 marks are available for the content of your answer and up to 5 marks for the quality of your writing.

You should make notes to plan your answer. The notes will not be marked by the teacher.

Answers can be found on p. 81.

Text B: Kappa: the 'River Children' of Japan

Stories are told all over Japan about kappa, a human-like water dweller that is said to inhabit waterways and ponds across the country. The kappa is as well-known a monster in Japan as vampires and werewolves are in America and Europe, and they often feature as characters in modern movies, cartoons, comics, and games from Japan. Places – especially bridges – are named after kappa, and Japanese proverbs feature these water dwellers as examples of perfect swimmers. It is by no means an exaggeration to say that every single person in Japan old enough to converse knows what a kappa is.

Descriptions and names for kappa can vary in legends across the country, but the modern version that everyone recognises is a humanoid about the size of an eight- to ten-year-old child, with green skin, a turtle shell on its back, either a turtle-like beak or a frog-like mouth (this detail can vary), webbed fingers and toes, short black hair, and, most distinctively, a bowl-shaped impression on the top of its head. This bowl must always have water in it for the kappa to be healthy. Under water, this is not a problem; but when on land, kappa must be careful not to spill the water from this head-bowl or they will instantly become weak and helpless.

Despite their small size, a kappa is much stronger than any man ... and tales tell that kappa love to challenge humans to sumo wrestling matches, knowing they'll win. If challenged by a kappa, the wise move is to bow very low to the kappa before the match begins. The kappa's own inbuilt politeness will force it to bow just as low, and the water will run out of the bowl on its head, making it easy to defeat. Be aware, however, that many kappa possess the ability to change their appearance to look human. They generally can't change their size though, so they disguise themselves as small people: children, short monks, and old women are popular disguises. These disguises don't keep them from spilling their water, so always remember to bow low to anyone who challenges you to a wrestling match (*especially if water is nearby!*).

Kappa love cucumbers, and will steal them when they can. Since the traditional method of cooling vegetables and keeping them fresh was to place them in a bag tied to shore that would float in a cool stream, kappa

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Teacher's comments

Helpful feedback from a teacher showing what was good and what could be improved in the student answers

Exam-style questions

Paper 1 style examination questions for you to try to see what you have learned

The syllabus and question papers

Format and content of the examination

Cambridge IGCSE First Language English 0500 is an untiered examination available to students throughout the world. There are different question papers with different syllabus numbers, depending on the geographical location of your school, but the standard of the examination is the same for all syllabuses.

The basic principles that underlie these syllabuses are identical, as are the Assessment Objectives on which the questions in the papers are based. The general approach to testing them is common to all the question papers and it is intended that this book contains a range of practice material relevant to all students preparing for any of the variant syllabuses.

All Cambridge IGCSE First Language English syllabuses are concerned with testing students' reading and writing and are based on the following Assessment Objectives (AOs):

AO1: Reading

- Demonstrate understanding of explicit meanings.
- Demonstrate understanding of implicit meanings and attitudes.
- Analyse, evaluate and develop facts, ideas and opinions, using appropriate support from the text.
- Demonstrate understanding of how writers achieve effects and influence readers.
- Select and use information for specific purposes.

AO2: Writing

- Articulate experience and express what is thought, felt and imagined.
- Organise and structure ideas and opinions for deliberate effect.
- Use a range of vocabulary and sentence structures appropriate to context.
- Use register appropriate to context.
- Make accurate use of spelling, punctuation and grammar.

AO3: Speaking and Listening

- Articulate experience and express what is thought, felt and imagined.
- Present facts, ideas and opinions in a cohesive order which sustains the audience's interest.
- Communicate clearly and purposefully using fluent language.
- Use register appropriate to context.
- Listen and respond appropriately in conversation.

Content of the examination

Here is a summary of the different components of the Cambridge IGCSE First Language English Examination. Everybody **must** take Paper 1 and then either Paper 2 or Component 3 (Coursework). The Speaking and Listening Component 4 is optional and separately assessed.

Paper 1: Reading – 2 hours (50%)

Students answer three compulsory questions based on three unseen texts.

- Question 1: Comprehension & summary task (30 marks: comprehension 15 marks, summary 10 marks for Reading and 5 marks for Writing).
- Question 2: Short-answer questions and language task (25 marks: short answers totalling 10 marks and language task 15 marks).
- Question 3: Extended response to reading (25 marks: 15 marks for Reading and 10 marks for Writing).

This component is externally assessed.

(80 marks)

Paper 2: Directed Writing and Composition – 2 hours (50%)

Students can take either Paper 2 or Component 3 (Coursework). In Paper 2, students answer two questions: one in Section A and one in Section B.

- Section A: Directed Writing (40 marks: 15 marks for Reading and 25 for Writing). Students answer one question on two texts.
- Section B: Composition (40 marks: 40 marks for Writing). Students complete one task from a choice of four.

This component is externally assessed.

(80 marks)

Component 3: Coursework Portfolio (50%)

Students can take either Paper 2 or Component 3 (Coursework). In Component 3 students submit three assignments, each of 500–800 words.

The assignments can be conducted in any order:

- Assignment 1: Writing to discuss, argue and/or persuade in response to a text or texts.
- Assignment 2: Writing to describe.
- Assignment 3: Writing to narrate.

This component is assessed by the teacher and moderated by Cambridge International. Work may be handwritten or word-processed. You are not expected to work under timed conditions.

Component 4: Speaking and Listening Test (Optional and separately endorsed)

Students complete a two-part test of approximately 10-12 minutes.

- Part 1: Individual talk [3–4 minutes] (20 marks).
- Part 2: Conversation [7–8 minutes] (20 marks).

Assessments for all students are completed and audio-recorded within a set speaking test period.

This component is internally assessed and externally moderated.

Preparing for the examination

You have most probably realised already that preparing for an examination in English Language requires a different approach from that for other Cambridge IGCSE subjects. The First Language English examination papers do not test your ability to repeat and apply facts that you have learnt up to the day of the examination, as English Language is not a fact-based subject. For this reason, it is somewhat misleading to talk about revising for an English Language examination. What the exam requires you to do is to apply your skills both in reading and understanding what someone else has written, and in expressing your own ideas in writing to communicate them as clearly as you can to the Examiner who will be marking your work.

So, if you do not need to learn facts, how do you prepare for a Cambridge IGCSE examination in English Language? Quite simply, the best way to prepare is to practise the skills of reading for meaning and expressing yourself clearly and accurately in writing throughout your learning. As far as preparing for the Reading element of the exam is concerned, take a critical approach at all times (by which we mean reading actively and questioning yourself to ensure that you have a full understanding of everything you read, whether it be school textbooks or newspaper and magazine articles). Preparing for the Writing element of the exam can best be done by ensuring that you get into the habit of thinking carefully about what you intend to say before you start to write anything, and then checking what you have written by trying to see it from the position of a reader, who may well be someone you have never met. Another key point in preparing for both elements of the exam is to take careful note of the comments and corrections that your teachers make when they mark your work, and to try to ensure that you do not make the same mistakes again.

Of course, you should also prepare for the exam by making sure that you understand the function of the different punctuation devices that you will use in your writing, and it will also help to be aware of the main figures of speech and their function when used by writers. It is crucial to bear in mind, however, that examination questions will not require you simply to identify a specific punctuation device or an example of a figure of speech, such as onomatopoeia; you will only be rewarded if you demonstrate the ability to use the former correctly and to show an understanding of the effect a writer achieves by using the latter.

The main purpose of this book, therefore, is to provide you with the opportunity to improve and practise these key skills. Note that not all reading passages and exemplar material will replicate the examination criteria exactly (some passages might be slightly longer than you will see in the exam, for instance) but they are very close to what you should expect.

Reading passages

All students preparing for Cambridge IGCSE First Language English must take Paper 1 (Reading) and either Paper 2 (Directed Writing and Composition) or Component 3 (Coursework Portfolio). There is also the opportunity to take Component 4 (an optional Speaking and Listening Test), which is separately endorsed. Both Paper 1 and Paper 2 are untiered question papers and test both your reading and writing skills. As the titles of the papers suggest, more marks are available in Paper 1 for how well you have understood the three reading passages in the reading booklet that accompanies the question paper, and in Paper 2 more marks are available for how well you have expressed yourself in two writing tasks. Papers 1 and 2 are marked externally and Components 3 and 4 are marked by teachers at your school or college and then moderated externally by Cambridge International examiners.

Paper 1 comprises three questions: Question 1 carries 30 marks in total and consists of a number of short-answer comprehension questions (15 marks in total) to test understanding of Text A in the Reading Booklet Insert and then a summary question (15 marks in total) based on Text B in the Reading Booklet. Question 2 is worth 25 marks in total and comprises four sub-questions of varying difficulty based on Text C in the Reading Booklet. These questions will test your understanding (or appreciation) of the way a writer uses language to achieve effects. Question 3, also based on Text C and worth 25 marks (15 for Reading and 10 for Written Expression), is an Extended response to reading task.

Paper 2 comprises two sections: Section A is a compulsory Directed Writing task, based on one or two texts in the accompanying Reading Booklet. It is worth 40 marks (15 for Reading and 25 for Written Expression). Section B is a Composition task, worth 40 marks for Writing. You will be given four options on which to write (two descriptive titles and two narrative titles) and you must write on one of them only. You may choose to do Component 3: Coursework Portfolio instead of this paper.

As you can see from the information in the previous paragraphs, there are an equal number of marks available for Reading and Writing in total for the two papers. Although it is important that, when answering the exam paper, you try to express yourself clearly and accurately in what you write, you should also keep in mind that, as long as the Examiner is able to understand what you are trying to say, you will not lose marks for any spelling and punctuation mistakes in your answers to the Reading questions. In the Writing tasks, how well you structure and organise what you write, your use of appropriate vocabulary and your control of a range of sentence structures is just as important as the technical accuracy of your expression. Of course, this is not to say that you should not care about the accuracy of what you write, but just to emphasise that Reading questions in both papers primarily test understanding. The accuracy of your writing is specifically assessed in Paper 2, Section B and the Coursework alternative (Component 3), and one way to do well in these papers is to ensure that you concentrate on accuracy of written expression at all times.

Answers section

Please note that as in all English exercises, the answers given in this section are not the only ones that can be considered correct. This applies particularly to those questions requiring explanations of vocabulary, as there are synonyms other than those listed which would be equally as acceptable as definitions of the words as used in their context.

Similarly, with questions of this type, it is not necessary that answers should comprise one-word definitions – answers can also be expressed in a phrase of a few words as long as it is focused on explaining the word as used in the context of the original passage. As a general rule, if an answer shows clear understanding of the question by being expressed predominantly in a student's own words, it should be rewarded.

PAPER 1

Question 1: Short-answer comprehension

Key objectives

For Paper 1 Question 1 (Comprehension) you should be able to:

- demonstrate understanding of explicit meanings
- demonstrate understanding of implicit meanings and attitudes
- select and use information for specific purposes.

The short-answer comprehension questions in Question 1 (Paper 1) test understanding of Text A in the Reading Booklet Insert. Most of the sub-questions carry 1 or 2 marks.

In general, 1-mark questions require you to show understanding of explicit details from the text, for example, 'Give the name of the country in which the passage is set.' For questions such as this, it is not necessary to use your own words in the answer or to write your answer as a complete sentence – all you have to do is to write down the word or words from the text that provide the answer required.

Questions carrying 2 or 3 marks are likely to require both understanding of an explicit detail and an understanding of an implied point or an evaluation of how the point furthers the writer's meaning. Questions of this type usually require a response using your own words. This means that you should not just lift whole sentences from the passage, but should express your answer in a way that makes it clear you have understood the relevant points. You will not be penalised if you include the occasional word from the original as part of your answer as long as your understanding is clearly conveyed to the Examiner.

Sample questions and answers

REVISED ☐

Here is an example of Text A taken from a previous Cambridge IGCSE First Language English Question Paper.

Text A: Tiger Encounter

The following passage is set in Bandhavgarh National Park, India. The writer is describing a meeting with an Indian tiger, one of the world's endangered species. The writer is accompanied by other visitors and a guide called Anil.

It's early morning and the dappled sunlight is just breaking through the trees of the deep Bandhavgarh forest. We're driving down a small dirt lane between Sera and Rajbera Meadows, behind the massive plateau from which Bandhavgarh takes its name. Our road is suddenly blocked by the massive grey bulk which is Gautam, the lead elephant used for patrols, tiger monitoring, and tourist forays into the jungle. Sitting astride Gautam is Kuttapan, the renowned mahout, the keeper and 'driver' of the elephant. He has been at Bandhavgarh for 24 years and knows more about its tigers than anyone. Kuttapan gets my attention and points to something on the road. It's the distinct impression of a tiger's body which has recently lain there. The imprint – torso, fore-paws and tail – lies clearly over any tracks or disturbances which may have come in the night.

Off to the right we hear the distinct 'bleep-bleep' – the alarm call of the chital, or spotted deer, announcing the presence of a predator. Kuttapan and Gautam go off to investigate and we begin to drive around to intercept them on the other side of the forest. Not ten metres down the road, we hear a loud 'varoom' – the call of the tiger – and we slide to a halt on the dusty road. Walking directly towards us at a distance of 100 metres is a large male tiger. It is one of the three-year-old males known to share this territory with his brother.

We sit in stunned silence in open-topped jeeps. Some cameras continue to whir and click and some knuckles begin to whiten as grips tighten on the seats and roll bars of the jeep.

The tiger continues his casual stroll directly towards us. About 20 metres from our jeep, he walks into a small clearing off the road, turns to mark a tree with his scent, then comes back out on to the road and walks past us, just a metre away from the jeep. Suspension of all breathing is the easiest thing in the world at a moment like this.

When the tiger is about 50 metres past us, our reverie is broken by a commotion in the forest across the road. Anil, our guide, whispers loudly, 'Wolves!' There, propped up like little statues in a clearing in the forest, are two Indian grey wolves. Rigid, alert, clearly in a state of alarm and agitation, they begin yelping at the tiger. The tiger spins around on the road and charges off into the forest after them.

We drive down the road to where we were originally going to meet Kuttapan and Gautam.

There, in an open clearing, stands the tiger, looking around as if to ask, 'Where'd they go?' We park the jeeps and watch a silent drama unfold.

As the tiger turns to walk away, out of the forest comes the larger of the wolves, probably the male, and scampers up to within a few metres of the tiger. The tiger turns his head and the wolf scampers back into the forest. The tiger continues to walk away down the road. Out of the forest comes the larger wolf again and moves up cautiously to within what is apparently a safe distance from the tiger.

This time the tiger turns round and glowers at the wolf, probably assessing the distance between them and the speed it would take to catch the wolf. They stare at each other for a few seconds; the tiger is still, and the wolf is nervously pacing back and forth. The muscles of the tiger begin to twitch and off goes the wolf into the forest again. Finally, after one more of these encounters, the tiger moves some distance away and the wolf disappears into the forest for one last time. We can only assume that the aggressive and bold behaviour of the wolf meant he was protecting some cubs and wanted to be sure the tiger was driven out of his territory.

The tiger, now left in peace, continues his stroll.

Source: Brian K Weirum/the Fund for the Tiger, adapted from www.thefundforthetiger.org/vignettes.html

Reading the passage

This passage, *Tiger Encounter,* is typical of the sort of writing that is set for the Cambridge IGCSE First Language English paper. It is taken from a magazine article.

It is important that you gain as full an understanding of the passage as you can. You should read it carefully before you start to answer the questions on it.

- To start with, read through the whole passage quickly from beginning to end to gain a clear general idea of what it is about. At this point it is a good idea to read through the questions carefully as this will help you focus your answers more clearly.
- Once you have done this, go back to the beginning and read each paragraph more slowly, making sure that you understand as clearly as you can what each is about. Use the way the passage has been punctuated as a help while you are reading – make sure that you understand each sentence as a whole and not just as a random sequence of words. You are likely to find some words in the passage with which you are unfamiliar – don't skip over these words as it is quite likely that the questions will test how well you have understood them. Try to work out their meaning from the rest of the passage.
- Don't panic if you cannot understand all the vocabulary used in the passage, however. You will not fail the exam if you don't know the meaning of a few words as long as you make sure that you write the answers to those questions to which you do know the answers as clearly as you can.
- Pay careful attention to the way in which the passage is sequenced. It follows the day's events as the writer and his companions take part in their expedition to Bandhavgarh National Park, beginning with their first meeting with Gautam the elephant, which provides an effective dramatic opening that engages the reader's attention. This is quickly followed by the even more dramatic sighting of the tiger and climaxes with the stand-off between the tiger and the wolves.
- As you read through the passage, you will see that there are three main strands to the writer's account: the encounters with animals referred to above; information about the behaviour of the writer and his companions on the tour (including Anil, the guide); and the writer's thoughts and feelings about his experiences. Keeping these three strands in your mind as distinct details will help you to achieve a clear overall understanding of the passage.
- Once you are happy that you have understood the account as well as you are able to, then read through the sub-questions in Question 1 before you start to write your answers to them. By doing this you will become aware that there are some sections of the passage that are not directly relevant to answering any of these questions – realising this will help you focus your answers on the sections that are relevant.

Now that you have identified the parts of the passage which contain the information that will provide answers to the questions, you can start to write your answers. Generally, the order of the sub-questions will follow the chronological sequence of the passage.

Remember that, in general, 1-mark questions require you to show understanding of explicit details from the text by writing down the word or words from the text that provide the answer. Questions carrying 2 or 3 marks are likely to require both understanding of an explicit detail and also an understanding of an implied point or an evaluation of how the point furthers the writer's meaning. Questions of this type usually require a response using your own words.

Read carefully **Text A**, *Tiger Encounter*, and then answer Question 1.

Tip

Don't be put off by what may seem to be an extremely lengthy process outlined here. In practice, following this procedure will take no longer than it has taken you to read through it. The time allowed for Paper 1 is 2 hours. If you divide your time equally between the three questions, it equals 40 minutes per question. Remember that you need to spend up to 15 minutes reading the passages before you start to write your answers. And don't forget, the examination room offers the best conditions for concentrated reading as there are no external distractions!

Tip

Remember: the number of marks allocated to each sub-question is an indication of the number of specific points that you should make in your answer.

1 a Give two details from paragraph 1, ('It's early morning ...') that tell you that Kuttapan is an experienced and knowledgeable member of the team. [2]

b **Using your own words**, explain what is the purpose of the chital's cry and how this is confirmed by what happens next (paragraph 2 'Off to the right...'). [2]

c Explain **using your own words**, what the writer means by the words in italics in the following phrases:

(i) '... the *dappled* sunlight is just *breaking through* the trees ...' (paragraph 1, line 1) [2]

(ii) '... used for patrols, tiger *monitoring*, and tourist *forays* into the jungle ...' (paragraph 1, lines 4–5) [2]

d (i) From paragraphs 3 and 4 ('We sit in ... moment like this'), state two ways in which the people in the jeep react to the appearance of the tiger and explain what these reactions tell you about their feelings. [2]

(ii) Give a phrase from paragraph 7 ('There in an open clearing') that explains how the attitude of the writer and his companions has changed by this point. [2]

e From paragraphs 8–10 ('As the tiger turns ... continues his stroll') explain, **using your own words**, how the words 'scampers', 'glowers', 'aggressive' and 'stroll' help you to understand the attitude and character of the wolf and the tiger. [3]

Student's answer and teacher's comments

1 a Kuttapan has worked among the tigers at the park for 24 years. He can tell the tiger had been there recently as the impression of its body lies clearly over any tracks or disturbances which may have come in the night.

This is a good response and is worth both available marks. The student has avoided the temptation to include the detail that Kuttapan is the elephant's mahout as that is not relevant to this answer. The student has lifted the relevant phrase from the passage but the answer shows clear understanding.

b They make the 'bleep-bleep' sound because they're worried.

This is a carelessly expressed answer which just about gains one mark. The student would appear to have some understanding of the purpose of the chital's cry but goes no further than mentioning that the animal is concerned by sensing that a tiger is in the vicinity and so the second part of the question has not been answered. Although the wording of the question does not ask specifically for an explanation of the word 'predator', it is necessary that a fully correct answer should either refer to the word 'predator' as a reason for the chital's concern or make it clear that the tiger is a threat to the chitals as it is likely to see them as its prey. It is particularly important when answering these questions that you explain your understanding fully – it is a serious error to assume that you will still get credit if key points of an answer are simply implied and not specifically stated.

c (i) It is early morning and the sun is 'breaking through' the trees which means that its rays are beginning to penetrate to the jungle floor.

This response gains one mark for a clear and correct explanation of 'breaking through'. The student has failed to notice, however, that 'dappled' is also italicised. This question carries two marks and there are two expressions in italics. It is important to remember that in questions such as this, two marks means that two distinct details require explanation for both marks to be awarded.

(ii) 'Monitoring' suggests that Gautam watches the behaviour of tigers on a computer screen. 'Forays' are vehicles used by tourists.

The student has picked up on the wrong sense of the word 'monitoring'; there is some hint of understanding but the suggestion that Gautam (the elephant) is capable of using a computer denies the award of a mark. The word 'forays' (raids or incursions) has been completely misunderstood. This answer gains 0 marks.

d (i) The people sit in 'stunned silence' and grip the seats tightly. They don't want to fall out of the jeep.

The wording of the first part of the question ('State two ways…') does not require students to use their own words in their answer and so one mark can be awarded for the two actions identified. The second mark cannot be awarded, however, as the reason for their behaviour has been misunderstood. A fully correct response would have appreciated the implications of the vocabulary ('stunned silence' and 'knuckles whitening') to convey the fact that the occupants of the jeep are fearful for their own safety.

(ii) The phrase is 'watch a silent drama unfold'. This tells us that the people in the jeep are still not making any sounds but are now completely focused on what is going on between the wolves and the tiger. It's like watching a performance in a theatre and waiting to see how it develops.

This is a fully correct answer to this question, showing an understanding of the metaphor used by the writer, which compares the people in the jeep to an audience in a theatre or cinema. The student gains both available marks for this question.

e 'Scamper' means that the wolves are coming closer to the tiger and are curious about it. They are also looking to fight with the tiger if necessary, as the wolf is later described as being 'aggressive' in order to protect its cubs. By saying that the tiger 'glowers' at the wolf, the writer suggests that it is looking fiercely at it and isn't intimidated by it. In the end, the tiger 'strolls' off which shows that it seems chilled and also in its normal state of mind as it's not worried by the wolf.

Overall, this answer is worth two of the three marks available for this question. There is a good understanding shown of the attitude of the tiger and its confidence when in the face of any threat from the wolf. The answer also appreciates the fact that the wolf is prepared to take on the tiger in a fight in order to protect its cubs. Unfortunately, the student misunderstands the word 'scamper' which means to scurry, skitter or run quickly and indicates that, initially, the wolf is nervous about approaching the tiger and doesn't want to get too close to it. This misunderstanding prevents all three marks being awarded.

Exam-style questions

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Read **Text A**, *I felt the breath of the beast and heard the volcano stir inside the mountain*, and then answer Question 1 a–e.

Text A: I felt the breath of the beast and heard the volcano stir inside the mountain

Henry Porter visited Eyjafjallajökull, an active volcano in Iceland, as a second eruption was about to spew ash into the skies above Europe.

Just before the second eruption of Eyjafjallajökull in Iceland last week, I was standing in the middle of the night in a deep black canyon with three companions straining to hear the volcano whisper its menace. A few hundred metres above us, a blizzard had smothered the mountain and extinguished the violent red glow I had seen from a plane three days before.

We had tried to get up the 1700 m volcano in our guide Saeli's super-jeep but were defeated by the weather and were now making do with the relative hush of a place called Thorsmorg, where JRR Tolkien had once stood and pondered the sheer black cliffs. We were aware of the occasional muffled explosion and the heavy, sulphurous scent of the beast. Saeli made me feel the rock either side of the gorge, which had been spewed out in a previous explosion and is much denser than normal larva. He explained that the magma has to punch its way through 200 metres of accumulated ice, which causes the material to compact.

I asked him what he would do if the mountain exploded like it had in the winter of 1821, an eruption that lasted for a full two years. He rubbed his chin and began to calculate the distance to the road (24 km), the top speed of his super-jeep over this terrain of rocks and torrents (30–40 km/h), the speed of the flood from a melting glacier (anything over 50 km/h), and concluded that we would not make it. The only chance would be to leave the jeep and climb to escape the flash flood of rocks, new lava, ice, mud and water. But then we would have the ash to contend with, to say nothing of the lightning that usually accompanies a major eruption.

I left before the big eruption, but even if I had been trapped in that magnificent wilderness there is a lot in me that would take pleasure from Earth's interruption of mankind's hectic schedule. Except for the odd heavy fall of snow and flood, we are hardly inconvenienced by natural events in Britain, but in Iceland, where they live on the surface of what sometimes seems like an entirely different planet, you become aware of nature's power to assert itself over our miserably self-important affairs and to dispose of life in a few seconds.

Source: Henry Porter/the Observer, adapted from www.theguardian.com/world/2010/apr/18/eyjafjallajokull-iceland-volcano-eye-witness

Exam-style questions

1 a Why was the writer unable to see the glow given out from the top of the volcano (paragraph 1)? [1]

b Explain, **using your own words**, how the writer and his companions came to be in Thorsmorg (paragraph 2). [2]

c **Using your own words**, explain what the text means by:

(i) '... *straining to hear* the volcano whisper its *menace*' (paragraph 1, line 3). [2]

(ii) 'We were *aware* of the *occasional muffled* explosion ...' (paragraph 2, line 5) [2]

d (i) Give **two** details of what happened in 1821. [2]

(ii) **Using your own words**, explain Saeli's comments about how the writer and his companions could escape from an eruption like that of 1821. [3]

e Re-read the final paragraph ('I left behind ... in a few seconds.'). Explain why the writer says that he could take pleasure from a 'big eruption'. [3]

Answers can be found on p. 80.

Read **Text A**, *Flannan Isle*, and then answer Question 1 a–e.

Text A: Flannan Isle

In December 1900 three lighthouse-keepers on the uninhabited outcrop of the Flannan Isles, off the coast of western Scotland, disappeared without trace. The lighthouse had been constructed in the 1890s on the island known as Eilean Mor in the wild Atlantic Ocean.

On the night of 15 December 1900 a squall broke out in the vicinity of the islands. The crew of a passing ship, the *Fairwind*, were angry and disturbed that no guiding light from the newly-built Flannan Isles lighthouse appeared to be in operation. Nothing appears to have been done about it. Perhaps the authorities felt that it was best to wait a few days, as the relief ship, the *Hesperus*, was due to sail out to the islands on the 20th December.

However, bad weather delayed the sailing and the *Hesperus* didn't set out until dawn on December 26th, carrying fresh supplies for the lighthouse, and Joseph Moore, who was due to relieve one of the other keepers on watch duty. Moore was anxious about the mystery of the dead light. He knew that it was virtually unheard of for lighthouse-keepers to allow a light to go out like that. On the short voyage to the islands he was restless, filled with foreboding, pacing the deck and refusing any breakfast.

Things were mysterious on the lighthouse island from the moment they arrived. There was no welcoming committee from the three men, no provisions boxes had been put out to be re-stocked, and the flag wasn't up on the flagstaff. The *Hesperus* anchored in silence, and Joseph Moore headed for the lighthouse, calling out as he did so, trying to break the eerie silence that enveloped the island.

Inside the lighthouse nothing looked out of the ordinary. The oil lamps were ready to use, the beds were untidy, as if the men had just got up, the washing-up done, cold ashes in the grate. Other reports state that a chair was overturned in the kitchen (although some observers believe this was a later, journalistic, exaggeration), and the clocks had all stopped. What is agreed is that two sets of outdoor clothing were missing, and only one set of oilskins remained. This meant one of the men had gone out without his protective weather gear on – something that would have been virtually unheard of. Not only was this wholly impractical, but for all three men to leave the light unattended at once went against the rules laid down by the Northern Lighthouse Board.

So much myth and folklore has grown up over the Flannan Isles mystery, that some have reported that odd strands of seaweed were found on the stairs and when Joseph Moore first opened the main door, three strange birds flew out.

Source: Sarah Hapgood, sjhstrangetales.wordpress.com/2012/01/10/the-flannan-isles-lighthouse-mystery/

Exam-style questions

1 a Why was the *Hesperus* sailing to the Flannan Isle lighthouse? [1]

b Explain:

(i) who Joseph Moore was

(ii) how he showed his anxiety while he was on board the *Hesperus*. [2]

c **Using your own words**, explain what the text means by:

(i) '... the *uninhabited outcrop* of the Flannan Isles ...' (paragraph 1, line 1) [2]

(ii) '... some observers believe this was a later *journalistic exaggeration* ...' (paragraph 5, line 4) [2]

d **Using your own words** and by referring closely to the passage, explain:

(i) the contrast the crew of the *Hesperus* noticed between the atmosphere on the island and that inside the lighthouse. [2]

(ii) the two most disturbing details that the *Hesperus* crew found inside the lighthouse and why they were so much of a concern. [3]

e If you were one of the crew of the *Hesperus* reporting back to the Northern Lighthouse Board, what would you suggest might have happened to the lighthouse crew? **You should refer only to facts and details you noticed when you were on the island.** [3]

Answers can be found on p. 80.

Read **Text A**, *The Kalahari Desert,* and then answer Question 1 a–e.

Text A: The Kalahari Desert

The Kalahari Desert is a vast semi-desert that covers about three-quarters of the western part of Botswana in southern Africa, stretching from South Africa through Namibia, into Angola and comprising the entire western and central regions of Botswana. It is one of the largest areas of semi-desert in the world. It was the home of the San people, a semi-nomadic people who were specialist hunters and gatherers.

The Kalahari in Botswana does not fit the popular image of a desert of undulating sand dunes. It is characterised both by its golden sand dunes, and by shrubs, acacia, open grasslands and horizon-less landscapes. Although the whole desert is sandy with dunes in abundance in neighbouring Namibia, in Botswana the desert's barren, sandy soils are predominantly covered in bush, trees and grasses. Conditions are arid and rainfall is low. Plants and the natural world are precariously balanced in an eternal struggle for survival.

The Kalahari came into existence over 60 million years ago with the formation of the African continent. Three major basins were formed in the interior of the continent – the Chad basin in the north, the Congo basin in central Africa, that is the largest of the three, and the Kalahari basin in the south which takes up 80% of the earth surface of Botswana. In the millions of years following its formation, the basin turned into a vast super lake. Later it progressively dried out and filled up with wind-blown sand, debris and fossils.

However, although the Kalahari does not look like a desert, it behaves like one. During the short rainy season it transforms into a great paradise of lush vegetation but the moment the rains are gone, the Kalahari becomes dry and moody. It can rain very heavily one day, leading to floods that sweep everything away, while the next day it can be as dry as ever. The dominant vegetation, grasses, thorny shrubs and acacia trees, can survive long drought periods of more than ten months every year.

Roots of man's occupation of the Kalahari date back over 25,000 years, as far as the Stone Age era. Erosion and the Kalahari winds have revealed evidence of these early inhabitants. Rock paintings, tools and stoneware produced by the San people can be traced in the east of the Kalahari. Today, although the present population of these people has greatly declined, some San people still live and follow their traditional way of life as hunter-gatherers in the Central Kalahari Game Reserve.

Source: adapted from www.habariafrica.com/index.php/main/botswana/botswana-tourist-attractions/382-kalahari-botswana-untamed-africa

Exam-style questions

1 a **Using your own words**, explain why the Kalahari in Botswana 'does not fit the popular image of a desert' (paragraph 2). [1]

b **Using your own words**, explain what the text means by:

(i) '... the desert's *barren*, sandy soils are *predominantly* covered ...' (paragraph 2, line 5) [2]

(ii) '... *precariously balanced* in an *eternal struggle for survival*' (paragraph 1, line 7). [2]

c In what way is the Kalahari Desert in Namibia different from the desert in Botswana? [1]

d **Using your own words**, explain the different stages in the formation of the Kalahari Desert. [4]

e **Using your own words**:

(i) explain how evidence of the early inhabitants of the Kalahari has come to light. [2]

(ii) from the whole passage, give three facts about the San people of the Kalahari. [3]

Answers can be found on p. 80.

Read **Text A**, *Goat Racing*, and then answer Question 1 a–e.

Text A: Goat Racing

The author, who lives in England, is visiting the Caribbean island of Tobago, where she was born, and describes one of the entertainments she saw there on the day after she arrived.

I was in Buccoo Village to see the goat racing. I had to fight my way through ice-cream vans, hordes of people, food stalls and hot music singeing my eardrums. I elbowed my way through the crowds in an effort to get a good view. An area had been cordoned off to make a course for competitors allowing spectators to line either side of a stretch of ground along which the participants would travel.

Some people were taking this event very seriously. I saw a lot of money changing hands. Others were saying, 'The goats are looking frisky'. I wish I could have used that expression to describe what I saw. The bored expressions of the goats as they stood chewing their cuds made them look anything but 'frisky'. An attempt was made to keep a handful of select goats in order – a considerable achievement when dealing with an animal believed to eat almost anything it can lay its mouth to. Around each animal's neck was a rope. At the end of each rope was a man holding a stick. Part of the uniform looked authentic. The trousers were white, near white, off white and looked the sort of clothes you would expect to be worn by anyone taking part in an exercise of that nature. Bare feet, teeshirt or vest and identification number completed the ensemble.

And they were off! I soon got the idea. It was how quickly you and your four-footed companion could race the other men and theirs to the finishing line. Bare feet and hooves pounded stones further into the ground. Both the humans and goats were moving as if their lives depended on it. The goats were probably certain their lives did. Curried goat is a delicacy on the islands. First one across the line got cooked? Or was it the last one to cross who went into the pot? Either way it would be best to play safe and stay close to the middle. The tension was nail-biting. There is always one soul who remains unaware of what could happen to him. The hooves of one goat were thudding on the quaking earth as if his life would begin when he reached the finishing line. His minder looked a worried man. He had reason. His feet had hardly touched the ground since the race began. He was hanging on to the end of the rope with both hands and being tugged to the finishing line. He was declared the winner. Rumour had it the goat ended up in the pot anyway. The minder responded to everyone who congratulated him with the same surprised, bewildered smile.

Source: *Sequins for a Ragged Hem* by Amryl Johnson, 1988.

Exam-style questions

1 a **Using your own words**, explain what the writer is suggesting by saying money was changing hands. [1]

b **Using your own words**, explain what the text means by:

(i) '... *hot* music *singeing* my eardrums' (paragraph 1, line 2). [2]

(ii) 'vest and identification number *completed the ensemble*' (paragraph 2, line 12). [2]

c **Using your own words**, explain how the appearance and behaviour of the goats before the race was different from the way that the spectators described them. [2]

d (i) Explain why the writer thought that the best tactic for a goat was to stay in the middle of the race. [2]

(ii) **Using your own words**, describe the behaviour of the winning goat and its minder once the race had started. [3]

e **Using your own words**, explain what the writer found exciting and memorable about her whole experience of her day in Buccoo village. [3]

Answers can be found on p. 81.

PAPER 1

Question 1: Summary writing

Key objectives

Paper 1 Question 1

For Reading you should be able to:

- demonstrate understanding of explicit meanings
- demonstrate understanding of implicit meanings and attitudes
- select and use information for specific purposes.

For Writing you should be able to:

- organise and structure ideas and opinions for deliberate effect
- use a range of vocabulary and sentence structures appropriate to context
- make accurate use of spelling, punctuation and grammar.

The summary question on Paper 1 will be based on Text B. It will be marked both for Reading (10 marks) and Written Expression (5 marks).

Paper 1 Summary writing tasks

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The summary **will always be in response to the second passage (Text B) in the Reading Booklet Insert that accompanies the Question Paper.** It is important to remember that the two reading passages may well be on a similar topic and some students in the past have attempted to use information from Text A in their summaries, with the inevitable result of zero marks being awarded. Text B will be about 700–750 words in length and your summary should be no longer than 120 words.

Remember that this is a question that will be marked primarily for Reading. It is worth high marks so make sure that you take your time to read the passage and the question very carefully.

It is very important that you take careful note of the precise wording of the instructions for summary writing tasks. You should be particularly concerned with how well your answers are focused on the key points related to the specific topic.

The Cambridge IGCSE Answer Booklets are designed with space for you to make notes for your written summary answer. Any notes that you make in this space will not be marked and, unlike in previous versions of this syllabus, your note-making skills are not assessed in this examination. Note-making, however, is an important part of the process of summary writing and we would very much recommend that you devote some time to making notes of the key points in the passage before writing your final version of the summary.

As a general rule, the passages set for summarising are likely to be factual and straightforward in structure. The main challenge is in distinguishing those facts in the passage that are relevant to the question from those which are not. The passages may contain argument and opinion, so it is important to ensure that you include only the facts in your notes and avoid opinions that are disguised as facts – unless the question specifically asks for details of a character's opinions!

What to aim for in your response

There is a recommended word limit which you should aim to observe for your summary (120 words) – if you exceed it by a few words it is very unlikely that you will be penalised. On the other hand, you should note that there is no lower limit stated on the question paper but if you write significantly fewer than 120 words it is likely that you will have omitted some key points from your answer. It is not necessary to count the words that you have written and examiners will not expect you to do so.

It is important that you concentrate on producing a summary that contains only information that is relevant to the topic, covers all the points in your notes and is written, as far as possible, in your own words in order to make clear that you have understood what you have read.

Remember that the request to use your own words does not mean that you have to substitute every word of the original with another word of your own – for one thing, attempting to do this is likely to result in a distortion of some of the points from the original. You are not expected to rephrase technical terminology used in the original. Re-casting the word order of the original (for example, turning passive phrases into active ones) is a way of using your own words and occasional selective lifts from the passage that are woven into your summary will not seriously affect your mark (although over-use of this technique may deny you the chance to reach Band 1 for Writing). You should, however, avoid lifting at length from the original.

A good way of ensuring that you are within the word limit (without worrying too much about doing so!) is to try to apportion an equal number of words to each point from your notes. So, if you have 10 points for your summary and you want to write your summary within 120 words, that means, on average, you should use 12 words for each point. It is important to try to balance your points rather than writing too much for the first few and producing a summary that is top-heavy.

Another way of trying to keep within the word limit is to gauge how many words you will write per line of the Answer Booklet, using your standard handwriting. If, on average, you write 10 words per line that means that writing 120 words will take 12 lines. It may help to count out 12 lines (or whatever number applies to the size of your handwriting) and mark off where the final line occurs in the Answer Booklet before you start to write anything. You will then know that as you approach the point you have marked, you will be getting close to writing the required number of words.

The main areas of your summary that you will be marked on are **concision, focus and use of own words**. Errors of spelling and punctuation will not significantly affect your mark, unless they are so serious that they obscure what it is you are trying to say. Your answers will be graded in one of five bands for Reading (with 5 being the highest) and in one of three bands for Writing (with 3 being the highest). The main features of each band are as follows:

Reading

The following bands give a mark out of 10 for Reading:	Marks	Comment
Band 5	9–10	A top-grade response will show a thorough understanding of both the passage and the task. The response will be consistently focused and cover a wide range of relevant points which have been skilfully selected to demonstrate an overview of the subject.
Band 4	7–8	Responses in this band will show a sound understanding of the task, will be well-focused on the topic and contain a good, carefully selected range of relevant details, leading to some overview of the subject.
Band 3	5–6	Responses in this range will show a reasonable understanding of the task and ideas in the passage and will be mostly focused on the topic. There will be some evidence of relevant points having been selected but irrelevant or excess material may be present.
Band 2	3–4	Responses at this level will show some understanding of the task and include some general reference to some relevant details. It is likely that points may be made at random and indiscriminately.
Band 1	1–2	A Band 1 response will show only a limited understanding of the task and any points made are likely to be list-like and lacking in connection with each other with little or no evidence that any thought has been given to their selection.
Band 0	0	The mark of 0 is reserved for responses where there is no content that can be credited.

Writing

The following bands give a mark out of 5 for Writing:	Marks	Comment
Band 3	4–5	Responses at this level will be fully relevant, well-organised, and expressed clearly, fluently and concisely. Students will use their own words where appropriate and will convey their meaning clearly through carefully chosen vocabulary. Spelling, punctuation and grammar will be almost entirely accurate.
Band 2	2–3	Responses at this level will contain some attempt to write concisely and will be generally clearly expressed although the organisation of ideas may lack focus. The response is mainly expressed in the student's own words (where appropriate), but there may be some selective lifting of the words of the text. There are likely to be errors in spelling, punctuation and grammar but not serious enough to prevent the student's understanding being conveyed to the reader.
Band 1	1	A Band 1 response will have relevance but will lack concision and ideas will not be clearly expressed as the summary may be very long and diffuse or very brief (perhaps in note form). Responses at this level are likely to contain lengthy sections lifted directly from the original passage and frequent errors of spelling, punctuation and grammar which may result in the reader having difficulty in understanding the points the writer is trying to make.
Band 0	0	The mark of 0 is reserved for responses where there is no content that can be credited.

To achieve a Band 3 mark for Paper 1, a summary response should be clearly focused on the task and the key points from the passage; it should also be coherently and logically structured and show understanding of both task and passage through attempting to use own words as well as selective lifting from the original.

Sample questions and answers

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Read **Text B**, *Hadrian's Villa*, and then answer the following question:

1 From the passage, explain what visitors to Hadrian's Villa and its grounds in 135 CE would have seen and what the visitors would have learnt about Hadrian's interests.
You must **use continuous writing** (not note form) and **use your own words** as far as possible.
Your summary should not be more than 120 words.
Up to 10 marks are available for the content of your answer and up to 5 marks for the quality of your writing.
You should make notes to plan your answer. The notes will not be marked by the teacher.

Text B: Hadrian's Villa

This passage is an extract from a tourist guide to Rome and gives details of a grand villa built for the Emperor Hadrian in the second century CE.

Built as a private residence between CE 118 and 134, Hadrian's Villa was a vast open-air museum of the finest architecture in the Roman world. The grounds of the Imperial Palace covered an area of 120 hectares and were filled with full-scale reproductions of the emperor's favourite buildings from Greece and Egypt. Although excavations on this site began in the sixteenth century, many of the ruins lying scattered in the surrounding fields have yet to be identified with any certainty.

The grounds of the villa make a very picturesque site for a picnic, with scattered fragments of columns lying among the olive trees and cypresses. For an idea of how the whole complex would have looked in its prime, visitors can study the scale model in the building beside the car park. The most important buildings are signposted and several have been partially restored or reconstructed. One of the most impressive is the so-called Maritime Theatre. This is a round pool with an island in the middle, surrounded by columns. The island, reached by means of a swing bridge, was probably Hadrian's private studio, where he withdrew from the cares of running an empire to indulge in his two favourite interests: painting and architecture.

There were also theatres, Greek and Latin libraries, two bathhouses, extensive housing for guests and the palace staff, and formal gardens with fountains, statues and pools. Hadrian also loved Greek philosophy. One part of the garden is thought to have been Hadrian's reproduction of the Grove of Academe, where Plato lectured to his students. The most ambitious of Hadrian's replicas was the Canopus, a sanctuary of the god Serapis near Alexandria. For this, a canal 119 metres long was dug and Egyptian statues were imported to decorate the temple and its grounds. This impressive piece of engineering has been restored and the banks of the canal are lined with statues.

Another picturesque spot in the grounds is the Vale of Tempe, the legendary home of the goddess Diana, with a stream representing the River Peneios. Below ground the Emperor even built a fanciful recreation of the underworld, Hades. This was reached through underground tunnels, of which there were many linking the various parts of the villa. The villa fell into disrepair after it was plundered by barbarian hordes in the sixth and eighth centuries.

Source: www.italyguides.it/en/lazio/tivoli/hadrian-s-villa

Before we look at responses from two different students, here are the points that would be included in a mark scheme for this question.

Details of what visitors to Hadrian's Villa and grounds in CE 135 would have seen and what they would have learnt about Hadrian's interests:

1. Open-air museum / **displaying** / **showcasing** finest architecture (in the Roman World) / **displaying** / **showcasing** buildings (from Greece and Egypt)
2. (Covers) **120 hectares or 300 acres** / (picturesque) **extensive** grounds (with olive and cypress trees)
3. **Maritime Theatre** / a round **pool with island** (surrounded by columns) / (reached by) **a swing bridge**
4. The island was also Hadrian's **private studio** / **built to indulge his personal interests of painting / architecture**
5. Other buildings include libraries / theatres / bathhouses / accommodation quarters
6. **Formal** gardens / gardens containing fountains, statues and pools
7. **Reproduction / replica buildings** (of…)
8. The **Canopus / sanctuary of the god Serapis** / Plato's **Grove of Academe**
9. A (119-metre-long) **canal** lined with (authentic) Egyptian statues
10. Reproduction of the **Vale of Tempe / home of Diana** (with River Peneios)
11. Reproduction of the **underworld / Hades built underground**
12. **Tunnels** linked different sections (of the villa and grounds)
13. Some features have been (partially) restored / scattered (fragments of) columns (in grounds) **[Total: 15]**

What to aim for in your response

The words and phrases printed in **bold font** in each point must be included for the mark to be awarded.

In connection with the previous point, where alternative correct points are indicated in bold, it is not necessary for both to be included in a response for the mark to be awarded (for example, in Point 11 a mention of either the Vale of Tempe or reference to the home of Diana would be rewarded, but mention of the River Peneios alone would not be sufficient).

Words and phrases within brackets are not essential for the point to be marked as correct but inclusion of them *along with* the relevant details of the answer is perfectly acceptable.

Take note that in some points (for example, points 4 and 9) there are at least three details that can gain the one mark available for this point. These details have been grouped together as they have connections in common. When answering this question, it is important to try to ensure that you distinguish these common points and don't fall into the trap of seeing each example as a separate point – if you do so your answer will be penalised for repetition of details.

The question requires details to be given on what the passage says about the structure and main features of Hadrian's Villa and grounds and the reasons why it was built. It is important to include only those points that relate precisely to these requirements – the suitability of the grounds of the villa for family picnics, for example, is not a point that is relevant to the question.

It is, of course, essential that all points made must be taken from information included in the original passage.

Top-level student's summary

Hadrian's Villa, built as a private dwelling and somewhere to showcase the best of Roman and Greek architecture, reflected Hadrian's personal tastes in buildings and art. It is a large, open-roof museum covering an area of 120 hectares comprising formal gardens with fountains, statues and pools and a canal, 119 metres long, watched over by authentic Egyptian statues. As well as the Grove of Academe where Plato used to teach, there are Greek and Latin libraries on site. Furthermore, there is a replica of the Vale of Tempe, the Maritime Theatre built on an island in a lake and a beautiful subterranean recreation of the Underworld, accessed by underground tunnels which link many sections of the Villa together.

Teacher's comments

This response is concise (118 words) and clearly focused on the question. It shows a secure understanding of the passage and is coherently structured with very little, if any, unnecessary detail. The points are well synthesised with several of the key features of the site being compressed into two or three sentences. The writer has carefully avoided the temptation to include irrelevant details from the passage such as the mention of the Villa's grounds providing attractive picnic spots as this is not a feature of the site in the classical period. There is a consistent attempt to use own words ('open-roof museum' and not 'open-air'), the vocabulary used is fully appropriate and there are no serious errors of expression. The answer fully deserves a Band 5 mark of 10 for Content and a Band 3 mark of 5 for Writing.

Lower-level student's summary

My summary is that Text B was telling me about Hadrian's Vila and its between CE 118 and 134 was open air museum of the finest in the Roman world the grounds of the emperor places covered an area of 120 hectares and were filled with full of plains that were very old there were buildings that were from greek and Egypt and excavations began on this site in the 16th century many of the ruins lying scattered in the surroundings fields have yet to be identified with any certainty.

Teacher's comments

Although this summary is only 90 words in length it lacks concision and clear focus. The first line is unnecessary and adds nothing to the required information. The rest of the response contains some half-formed details taken from the passage but they are haphazardly organised and the summary is muddled without any clear overview of the topic. There are also many errors of expression (especially of sentence separation) and the limitations of expression result in a lack of clarity in the answer. Overall this is a Band 2 response for both Content and Writing and gains 2 marks for each category.

Exam-style questions

REVISED ☐

Exam-style questions ☐

Read carefully **Text B,** *Kappa: the 'River Children' of Japan*, and write a summary of what the passage tells you about the Kappa and their behaviour.

You must **use continuous writing** (not note form) and **use your own words** as far as possible.

Your summary should not be more than 150 words.

Up to 10 marks are available for the content of your answer and up to 5 marks for the quality of your writing.

You should make notes to plan your answer. The notes will not be marked by the teacher.

Answers can be found on p. 81.

Text B: Kappa: the 'River Children' of Japan

Stories are told all over Japan about kappa, a human-like water dweller that is said to inhabit waterways and ponds across the country. The kappa is as well-known a monster in Japan as vampires and werewolves are in America and Europe, and they often feature as characters in modern movies, cartoons, comics, and games from Japan. Places – especially bridges – are named after kappa, and Japanese proverbs feature these water dwellers as examples of perfect swimmers. It is by no means an exaggeration to say that every single person in Japan old enough to converse knows what a kappa is.

Descriptions and names for kappa can vary in legends across the country, but the modern version that everyone recognises is a humanoid about the size of an eight- to ten-year-old child, with green skin, a turtle shell on its back, either a turtle-like beak or a frog-like mouth (this detail can vary), webbed fingers and toes, short black hair, and, most distinctively, a bowl-shaped impression on the top of its head. This bowl must always have water in it for the kappa to be healthy. Under water, this is not a problem; but when on land, kappa must be careful not to spill the water from this head-bowl or they will instantly become weak and helpless.

Despite their small size, a kappa is much stronger than any man ... and tales tell that kappa love to challenge humans to sumo wrestling matches, knowing they'll win. If challenged by a kappa, the wise move is to bow very low to the kappa before the match begins. The kappa's own inbuilt politeness will force it to bow just as low, and the water will run out of the bowl on its head, making it easy to defeat. Be aware, however, that many kappa possess the ability to change their appearance to look human. They generally can't change their size though, so they disguise themselves as small people: children, short monks, and old women are popular disguises. These disguises don't keep them from spilling their water, so always remember to bow low to anyone who challenges you to a wrestling match (*especially if water is nearby!*).

Kappa love cucumbers, and will steal them when they can. Since the traditional method of cooling vegetables and keeping them fresh was to place them in a bag tied to shore that would float in a cool stream, kappa often got the opportunity to take cucumbers. Cucumbers were sometimes offered to kappa by humans before entering waterways, both to distract the creatures and to buy their good behaviour for a short time. This is also why the popular cucumber roll at sushi restaurants is called a 'Kappa-Maki'... a 'kappa-roll!'

Source: Garth Haslam, http://anomalyinfo.com/Topics/kappa-river-children-japan

Exam-style questions

Read carefully **Text B**, *Why Schools Don't Educate*, and write a summary of what the passage tells you about the speaker's criticisms of the educational system.

You must **use continuous writing** (not note form) and **use your own words** as far as possible.

Your summary should not be more than 150 words.

Up to 10 marks are available for the content of your answer and up to 5 marks for the quality of your writing.

You should make notes to plan your answer. The notes will not be marked by the teacher.

Answers can be found on p. 81.

Text B: Why Schools Don't Educate

Our school crisis is a reflection of a greater social crisis. We seem to have lost our identity. Children and old people are penned up and locked away from the business of the world to a degree without precedent – nobody talks to them anymore and without children and old people mixing in daily life, a community has no future and no past, only a continuous present. In fact, the name 'community' hardly applies to the way we interact with each other. We live in networks, not communities, and everyone I know is lonely because of that. In some strange way school is a major actor in this tragedy just as it is a major actor in the widening gulf among social classes.

It is absurd and anti-life to be part of a system that compels you to listen to a stranger reading poetry when you want to learn to construct buildings, or to sit with a stranger discussing the construction of buildings when you want to read poetry.

I've noticed a fascinating phenomenon in my twenty-five years of teaching – that schools and schooling are increasingly irrelevant to the great enterprises of the planet. No one believes anymore that scientists are trained in science classes or politicians in civics classes or poets in English classes. The truth is that schools don't really teach anything except how to obey orders. This is a great mystery to me because thousands of humane, caring people work in schools as teachers and aides and administrators but the abstract logic of the institution overwhelms their individual contributions. Although teachers do care and do work very hard, the institution is psychopathic – it has no conscience. It rings a bell and the young man in the middle of writing a poem must close his notebook and move to a different cell where he must memorise that man and monkeys derive from a common ancestor.

It is absurd and anti-life to be part of a system that compels you to sit in confinement with people of exactly the same age and social class. That system effectively cuts you off from the immense diversity of life and the synergy of variety, indeed it cuts you off from your own [past] and future, scaling you to a continuous present much the same way television does.

It is absurd and anti-life to move from cell to cell at the sound of a gong for every day of your natural youth in an institution that allows you no privacy and even follows you into the sanctuary of your home, demanding that you do its 'homework'.

When children are given whole lives instead of age-graded ones in cellblocks, they learn to read, write and do arithmetic with ease if those things make sense in the kind of life that unfolds around them.

Source: John Taylor Gatto, adapted from www.naturalchild.org/articles/guest/john_gatto.html

Exam-style questions

Read carefully **Text B**, *Why the 2012 Paralympics Matter*, and write a summary of what the passage tells you about the writer's concerns about the public perception of the Paralympics and about the attitude to disabled people in general.

You must **use continuous writing** (not note form) and **use your own words** as far as possible.

Your summary should not be more than 150 words.

Up to 10 marks are available for the content of your answer and up to 5 marks for the quality of your writing.

You should make notes to plan your answer. The notes will not be marked by the teacher.

Answers can be found on p. 82.

Text B: Why the 2012 Paralympics Matter

As the interest around 2012 grows, I cannot help but wonder how much of the build-up will take in the Paralympic Games alongside its able-bodied cousin? Most of us are aware of the inspirational stories around the Paralympics, but for those who doubt the entertainment value of the sport itself, you've only to watch the men's 100m final at the IPC World Championships this year – a thrilling race – for a great example of how brilliant it can be.

But though demand for tickets to watch the athletics at the Olympic Games is likely to be through the roof, will it be the same story just a few weeks later at the Paralympic Games? Probably not. I would suggest that a large part of that may simply be down to 2012 fatigue. How long will it be before organisers seriously consider staging the Paralympic Games ahead of the Olympic Games? For a first peek inside the venues, surely a much larger crowd would be drawn to watch Paralympic sport – and many may find themselves enlightened and converted.

Meanwhile, with the British Olympic Association currently wrangling over how much profit it can cream out of 2012, what kind of message is being sent out, albeit inadvertently, to disabled sport and disabled people in the UK?

While we debate the profile of the Paralympics, let's not forget the wider issues around disability and sport that are in danger of being overlooked. We've been bombarded with information on the 'legacy' of 2012, but what kind of legacy will there be for the disabled population of this country? Already severely under-represented on TV, in government and industry, the Paralympics provide the biggest opportunity for increasing disability awareness in history, but will it have a chance to make a difference?

Interactive, a London-based organisation that works to improve disability equality in sport in the capital, claims the shocking statistic that of 1.5 million disabled Londoners, a whopping 78% are inactive. Inclusive Fitness London is working towards achieving a disabled user-friendly kitemark standard for gyms and leisure facilities in all of the London boroughs – currently 52 are accredited, with 34 pending. But with over 1,000 fitness and sports facilities in London available to 6.2 million able-bodied Londoners, the numbers just don't square if you're disabled.

And it's not just those wanting to take part in the action who are facing barriers. Disabled football fans have been fighting for years for better access to grounds. While areas for wheelchair supporters are a familiar sight at most Premier League grounds these days, scratch the surface and myriad problems can be found.

Source: Anna Kessel/the Guardian, adapted from www.theguardian.com/sport/london-2012-olympics-blog/2011/mar/23/paralympic-games-london-2012-oscar-pistorius

Exam-style questions

Read carefully **Text B**, *The Challenge of Everest*, and write a summary of what the passage tells you about the history of the attempts to climb Mount Everest and the challenges that are presented to climbers.

You must **use continuous writing** (not note form) and **use your own words** as far as possible.

Your summary should not be more than 150 words.

Up to 10 marks are available for the content of your answer and up to 5 marks for the quality of your writing.

You should make notes to plan your answer. The notes will not be marked by the teacher.

Answers can be found on p. 82.

Text B: The Challenge of Everest

In 1852, Mount Everest was declared the highest mountain in the world. Once this information became known, mountaineers the world over relished the challenge of climbing this mountain so that they could reach 'the roof of the world'. However, the route to the mountain lay through Tibet, whose borders were closed to the outside world and were not opened until 1921 when attempts could be made to climb the mountain.

One of the first of these was made in June 1924. Two members of the team, George Mallory and Andrew Irvine, made an attempt to reach the summit and were reported to have been 'going strong' when they disappeared in the mists swirling around the top of the mountain. They were not seen again until Mallory's body, preserved in the ice and snow, was discovered by another expedition 75 years later. We do not know whether Mallory had died on the way to the summit or on his way back from it but people assume that his attempt was unsuccessful.

In the thirty years following Mallory's death, a further ten unsuccessful attempts were made to conquer Everest and, in total, 13 more lives were lost. Finally, on May 29th, 1953, the summit was reached by two members of a British-led expedition: Edmund Hillary (a New Zealander) and Tenzing Norgay, a Sherpa (mountaineering guide) from Nepal. Both men refused, throughout the rest of their long lives, ever to say which of them was the first to reach the top of the mountain.

Since their triumph, Everest has been climbed many times; it is not, in fact, one of the most difficult mountains to climb (K2, the world's second highest mountain, is technically much more difficult). However, it holds many dangers: in particular there is the risk of avalanches, crevasses, terrifying winds of up to 125 mph, sudden storms, bitterly cold temperatures and, because of the height of the mountain, the danger of oxygen deprivation and the life-threatening medical problems that this can lead to. Even using bottled oxygen, climbers are still at risk from fatigue, headaches, nausea and double vision. For this reason expeditions to Everest need to spend a considerable time acclimatising themselves; winter snows and summer monsoons mean that the best times for climbing Everest are May and October.

Other milestones in the conquest of Everest include the first ascent by a woman, the first solo ascent and the first descent on skis. However, the most significant achievement after the initial conquest was undoubtedly that of May 1978 when two climbers reached the summit without relying on bottled oxygen. Now, the greatest challenge for all true mountaineers is to climb the mountain relying only on the air in their own lungs; to date more than 60 men and women have achieved this.

PAPER 1

Question 2: Short-answer questions and language task

Key objectives

Paper 1, Question 2

For Reading you should be able to:

- demonstrate understanding of explicit meanings
- demonstrate understanding of implicit meanings and attitudes
- demonstrate understanding of how writers achieve effects and influence readers.

How writers achieve effects

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Paper 1 also includes questions testing your appreciation of the vocabulary used by writers and how they use language to achieve effects. These questions will be based on Text C. This is likely to be a less factual passage than Text B and will be 500–650 words in length. The questions in this section will relate to the Reading objective 'Demonstrate understanding of how writers achieve effects and influence readers'.

There are likely to be four different question types:

- The first will ask you to find words used in the text that will match definitions given on the question paper (4 marks in total).
- The second requires you to explain the meaning of words used in the passage – remember, you must define these words as they are used in context (3 marks in total).
- The third question type requires you to explain how phrases used by the writer in the passage create a particular response in the reader and it is likely that the phrases will contain the single words that you are asked to explain in the previous question (3 marks in total).
- Finally, the fourth question type, which is worth up to 15 marks, will refer you to two specific paragraphs in the passage and ask you to choose four powerful words or phrases from each paragraph and explain how each is used effectively in its context. You should write 200–300 words in response to this question.

What to aim for in your response

The key word in the Assessment Objective for this task is **how**. In the fourth question in this section in particular, you are being asked to explain *how* the writer's use of language achieves a particular effect through the use of imagery and other linguistic devices, and not to describe what particular device the writer is using. For example, a phrase such as 'the cataract of fire poured from the volcano' contains an extended metaphor through which the flames bursting from an erupting volcano are compared with a great waterfall thundering over a cliff. As far as the question is concerned, you will not be rewarded simply for saying that the writer uses a metaphor in this phrase as that simply defines the figure of speech being used; an attempt to draw out and explain the terms of the comparison and how it conveys the power of the volcano, however, would be rewarded.

Before starting on your explanation for the phrase you have chosen, it is important that you decide in your own mind what the writer's purpose is and what they are trying to achieve through their choice of language. In particular, it is important to consider the context in which the phrase is being used, so it is necessary to have a clear understanding of the passage as a whole and what mood the writer is attempting to create in the minds of the readers.

When answering this task, you should keep in mind that examiners will not be expecting any specific answers – they are looking for your ability to show an understanding of the context of the phrase and the meanings of the words used by the writer to explain how it succeeds in creating an effect. What matters most is that your argument stays consistent and that your explanation quotes from and refers closely to the language of the passage.

The main focus of your response to this task is the **vocabulary** used by the writer, so it is important that the phrases you choose to write about contain words which have some complexity in their meanings to allow you to explore the associations (or connotations) that they contain – in particular, how these layers of meaning suggest further complexities which help to broaden (or deepen) the writer's attitude towards his subject. The example of a student's response to this question later in the section provides an example of how this is done.

Although the main point of your response should be focused on the writer's vocabulary choices, you should also include comments on effects created by non-vocabulary choices such as grammar/syntax and punctuation devices; for example, the effect achieved by the use of a short sentence.

Detailed explanations of the main linguistic and literary devices that are used to produce imagery can be found in the Cambridge IGCSE First Language English textbook and are not explained in detail again here. In general, when selecting words and phrases from the passage on which to comment, you should consider looking at examples of the use of similes, metaphors, onomatopoeia, personification, and so on.

Your answers will be graded in one of five bands (out of 15 marks). The main features of each band are as follows:

Tip

Although the first three questions in this section are worth only 10 marks in total, it is important to read them thoroughly and answer them as carefully as you can – these marks could well make the difference between, for example, a D and a C or an A or A*, in the final grade that you achieve. Remember that when you are required to give your own explanation of the meaning of words used in the text, you will not be given a mark if you use the same root word as a different part of speech in your answer. For example, if the word you have to define is 'achievement' an answer that says that someone 'was achieving' is not sufficient.

Tip

It's also worth considering that the more carefully you answer these first three questions, the better prepared you will be for the 15-mark final question as you will have already spent time thinking about the vocabulary of the passage and the writer's intentions in using it.

The following bands give a mark out of 15 for Reading:	Marks	Comment
Band 5	13–15	A Band 5 response will demonstrate clear understanding of the way language works. It will contain wide and closely focused consideration of the language used, making perceptive and high-quality analysis of the associations of the writer's vocabulary and valid explanations of the writer's reasons for their vocabulary choices in both paragraphs specified. Students achieving this level will show a precise and imaginative appreciation of the imagery used by the writer.

The following bands give a mark out of 15 for Reading:	Marks	Comment
Band 4	10–12	A Band 4 response will show some evidence of understanding how language works and contain an identification of appropriately selected words and phrases from both specified paragraphs. There will be recognition of relevant imagery and some developed attempt to explain how it is used by the writer.
Band 3	7–9	At Band 3, appropriate words and phrases will be satisfactorily identified and there will be evidence that their meanings have been mostly explained. There is likely to be some attempt to explain how the writer achieves effects but it will probably be either very generalised or one-dimensional, with comments on one section of the text being better answered than the other.
Band 2	4–6	Responses at Band 2 level are likely to contain a mixture of appropriately chosen vocabulary and words about which little or no relevant comment can be made. There may be either incomplete or unspecific attempts to explain the meaning of the words chosen. At this level there may be correct identification of linguistic or literary devices but no valid attempt to explain their use. Explanations may not refer to specific words or repeat the language of the original.
Band 1	1–3	The choice of words in responses at Band 1 is likely to be both insufficient and lacking in relevance. Any comments made are likely to be inappropriate and undeveloped.
Band 0	0	A Band 0 response is likely to be completely irrelevant and/or inappropriate.

Sample questions and answers

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In this passage, an 18-year-old back-packer receives a surprise visit from her parents while she is a long way from home.

Text C: An Unwelcome Appearance

In September, Sacha Wilkie breathed a sigh of relief when she waved goodbye to her parents in the airport before the 15-hour flight signalling the start of her gap year before university; her mother, in particular, was too controlling. Yes, Sacha promised to phone and email regularly, but she could be economical with the truth.

By February, however, the novelty had worn off. There had been great times, but everything had proved expensive, so Sacha was unable to go on many of the tempting mini-excursions on offer. She was, therefore, grateful to find a top bunk bed in a dormitory at 'Sammy's Place', a hostel in a city on her itinerary. A few weeks' cheap living in a run-down area might avoid the shame of returning home early.

Luckily, Sacha had persuaded her mother to top up her bank account on the pretext that she wanted to do a sub-aqua course. In fact, she needed the cash simply to live. A chaotic and over-crowded information board in the common room of the hostel displayed some scrawled notices of work available to back-packers. She just needed to acquire the right visa, but Jed, the so-called manager, said he would help her get one.

The busy travelling season was imminent, however, and Sammy said she could do a few hours' work a week there, like laundry and mopping floors.

Tip

Remember that each group of words and phrases that you choose will be from the same paragraph and, therefore, will be related to the same topic. The best responses should contain a brief introductory sentence in which you give an overview of the impression created by the paragraph as a whole – by doing this, you will also provide yourself with a clear focus for the comments that you make on the writer's use of language.

Sacha didn't much relish the prospect of this, but noticed that the other part-time workers didn't really exert themselves. Maybe she could make enough to buy a share in one of the old cars that were advertised in the hallway. In any case, there were always notices about lifts on offer to exotic, distant locations, requiring only a contribution to fuel costs. At the very least, she'd be able to afford to go on some of the bus tours which picked up people at the hostel each day.

Her dormitory was actually rather unpleasant. The bunks with thin, worn mattresses were crammed together. There was no shade on the light bulb which flickered spasmodically. Although everyone was meant to take turns doing basic cleaning and emptying bins, this rarely happened. The window frame seemed welded shut, its surface encrusted with years of dead flies. The surface of the sink in the corner looked like a relief map, with river-like cracks meandering from tap to plug hole and mini-mountain ranges moulded from toothpaste.

A great thing about Sammy's Place, however, was the cheap internet access. When she'd first arrived, a fortnight before, she'd been able to catch up on emails home and update her blog.

One Saturday night Sacha was really enjoying herself. After a long session chatting online with her friends back home, she rummaged through the free-food box in the fridge and found some pasta sauce only a few days out of date. Having eaten, she crammed some bulging pots of yogurt back into the box, deposited her plate in the overflowing sink, then wandered out to the courtyard where a newly-arrived Norwegian had loaded up some cool music on the sound system. Jed, who was meant to be on reception, joined the gathering and soon the place was throbbing with music and laughter.

Later that evening, Sacha suddenly became aware that her parents had appeared in the courtyard. Her initial shock was replaced in quick succession by shame, guilt and annoyance. Mrs Wilkie hurled her luggage to the floor, and with eyes blazing drew back her shoulders in readiness for battle. In a thunderous voice she demanded to know, 'Who's in charge? Why is there no-one at reception?' Her mother's laser eye soon pin-pointed Sacha, who was trying to shrink back into the shadows, and she launched herself across the space to demand, 'What on earth are you doing in a place like this? I thought you were staying somewhere decent!' She wheeled around and commanded, 'You young people should be in bed! It's late.'

The events of the next two hours were a blur to Sacha. The room in that same hostel which her parents had booked from home over the internet was dirty, her mother caught the heel of her shoe in the threadbare carpet, and a pillow was brought down to reception held aloft between thumb and forefinger for fear of disease. Mrs Wilkie was assured that the overwhelming smell of gas was normal, and was probably from a neighbouring establishment. She insisted that Sacha and Jed clear the kitchen sinks and take out the leaking rubbish bags, not realising that there were no tea towels and nowhere outside that was free of rats.

Finally, recognising that this sorry state of affairs could not be remedied, Mrs Wilkie made Sacha pack her things and ordered a taxi to take them all to a luxury hotel. 'End of gap year!' thought Sacha, miserably.

Source: Cambridge IGCSE First Language English (0500)
Paper 21 Part 1 June 2014

Read **Text C**, *An Unwelcome Appearance*, and then answer Question 2 a–d.

2 a **Identify a word or phrase from the text** which suggests the same idea as the words underlined:

(i) There were times when you couldn't always believe what Sacha said. [1]

(ii) Sacha used the excuse that she wanted to go on a sub-aqua course so that her mother would give her money. [1]

(iii) Jed said Sacha could do a few hours' work as the time for travelling was very close. [1]

(iv) Sacha ransacked the food box to find something suitable to eat. [1]

b **Using your own words**, explain what the writer means by each of the words underlined:

She was, therefore, grateful to find a top bunk bed in a dormitory at 'Sammy's Place', a hostel in a city on her itinerary… Luckily, Sacha had persuaded her mother to top up her bank account on the pretext that she wanted to do a sub-aqua course. In fact, she needed the cash simply to live. A chaotic and over-crowded information board in the common room of the hostel displayed some scrawled notices of work available to back-packers.

(i) itinerary [1]

(ii) chaotic [1]

(iii) scrawled [1]

c **Using your own words**, explain how the phrases underlined are used by the writer to suggest Sacha's plans for and experiences in her gap year.

She was, therefore, grateful to find a top bunk bed in a dormitory at 'Sammy's Place', a hostel in a city on her itinerary… Luckily, Sacha had persuaded her mother to top up her bank account on the pretext that she wanted to do a sub-aqua course. In fact, she needed the cash simply to live. A chaotic and over-crowded information board in the common room of the hostel displayed some scrawled notices of work available to back-packers. [3]

d Re-read the descriptions of:

(i) the dormitory, beginning 'Her dormitory was actually rather unpleasant …'

(ii) Mrs Wilkie, beginning 'Later that evening, Sacha suddenly became aware …'.

Select **four** powerful words or phrases from each paragraph. Your choices should include imagery. Explain how each word or phrase selected is used effectively in the context.

Write about 200 to 300 words.

Up to 15 marks are available for the content of your answer.

Before reading the comments that follow, try to answer the questions yourself.

As mentioned earlier, Questions a–c are quite straightforward; in all of them only 1 mark is available for each explanation so you don't need to look for complexity in your answers. Remember, however, that it is important to demonstrate your understanding of the words underlined as they are used in the context of the passage. Also, relating a word to its context may also help with understanding if you are not fully aware of its meaning.

2 a All that is required here is that you write down the four correct words or phrases which are:
(i) economical with the truth
(ii) pretext
(iii) imminent
(iv) rummaged

b (i) 'itinerary' – a planned route
(ii) 'chaotic' – very disorderly or disorganised
(iii) 'scrawled' – scribbled; written very carelessly

N.B. You should try to use the same part of speech in your definition as was used in the word you are defining (the three words in this exercise are a noun, an adjective and a verb in the past tense).
If you cannot think of a single-word explanation then it is perfectly acceptable to define a single word using a phrase or sentence.

c (i) 'a hostel in a city in her itinerary' – this suggests that Sacha had given thought to planning her journey before she left and the fact that she was intending to stay in 'hostels' indicates that she was intending to use inexpensive and fairly basic accommodation.

(ii) 'a chaotic and overcrowded information board' – this description suggests that the organisation at the hostel was somewhat haphazard; it was not easy for Sacha to find what she was looking for as the notice board is overcrowded.

(iii) 'displayed some scrawled notices of work available to back-packers' – this further illustrates Sacha's difficulty with the notice board as when she does find something of interest, it's difficult for her to read it as the notice is 'scrawled'. This phrase also tells us that occasionally taking on casual work is part of the back-packing experience which Sacha is part of.

Top-level student's answer (in response to Question d (i) only)

d (i) Overall, the paragraph conveys the impression of the dormitory as being unwelcoming, neglected and full of accumulated dirt; the writer conveys her distaste for the room through the following vocabulary choices:

'Worn mattresses were crammed together'; the mattresses are worn which suggests that they are cold and uncomfortable and as no beds are mentioned it would seem that the occupants have to sleep on mattresses on the floor. The use of 'crammed' indicates that the mattresses are packed so closely together that there is very little personal space and a complete lack of privacy. A dormitory is a room for sleeping in, but the word would seem to be applied somewhat ironically by the writer.

'The window frame seemed welded shut': the use of the word 'welded' suggests that the windows are deliberately sealed in such a way that it is not possible for them to be opened by human effort. This implies that the years of neglect have used industrial methods to ensure that there is no way of escaping through the windows and that the occupants are seen as prisoners. Welding is a means of joining metals together through the use of heat.

The writer uses a simile to compare the encrusted lumps of dead flies in the sink to 'a relief map'. This conveys not only the size and blackish green colour of the coagulations of dead flies but also their tangibility – one of the purposes of a relief map is to feel the contours of a surface as well as to look at them. The mention of flies, creatures associated with dirt and disease, also reinforces the lack of hygiene in the dormitory.

The disgusting nature of the surface of the sink is further emphasised by the metaphor of 'mini-mountain ranges moulded from toothpaste'. Whereas the previous image had simply said that the dead flies were like a relief map, the toothpaste lumps are now actual mini-mountain ranges which suggests that they are permanent and irremovable, built up throughout the years as the deposits grow like stalagmites and then moulded into shape as if through some distorted artistic purpose. The alliteration of 'mini-mountain' and 'moulded' serves to link indivisibly the stages of development and emphasise the permanence of the toothpaste sculptures.

Teacher's comments

This is a very full and perceptive response. The writer begins with a clear and comprehensive overview of the writer's purpose in describing the state of the dormitory and identifies some relevant phrases by which the reader is led to feel disgust at what is being described. The response reveals that the student has a clear understanding of the vocabulary used by the writer (and is not afraid to indicate this specifically at various points throughout the answer). There is also a well-developed and perceptive attempt to explain in detail how the use of imagery works on the reader to reinforce the writer's sense of disgust as it picks up on the connotations of the language (for example, the comment about flies). The student also has a secure knowledge of the linguistic devices used, but rather than merely identifying what they are (metaphor, simile, and so on), attempts to explain how they reinforce the writer's point of view (for example, in the comment about the use of alliteration).

Lower-level student's answer (in response to Question d (ii) only)

d (ii) Mrs Wilkie seems to be a scary, fierce woman. In the paragraph there are a number of words that give this impression.

The writer says that she 'hurled' her luggage to the floor. The word 'hurled' shows that she is strong and angry and has a fierce temper. It is a more powerful word than 'threw'.

The passage also says that she is 'in readiness for battle'. This is a metaphor as she is not going to fight physically with anyone but shows that she is not scared of a fight.

She also has a 'thunderous' voice. This tells us that she has a very loud voice and uses it to put people in their place as she is a very forceful woman. Finally, the writer says that she 'commanded' the young people to be in bed as it's late. The word 'commanded' tells us that she likes to give orders and expects people to obey them.

Teacher's comments

This student has satisfactorily identified appropriate words and phrases and their comments indicate that they have a sound understanding of the meaning of the words and phrases that have been chosen. Although the attempts to explain the effect of the vocabulary used by the writer are lacking in detailed analysis, there is clear evidence that the writer appreciates how the words and phrases selected convey aspects of Mrs Wilkie's character and personality. For this answer to reach a higher Band, however, it would be necessary for some comments to include more consideration of the implications of the language, for example, by developing and linking together the military connotations of 'readiness for battle', 'commanded' and, perhaps, 'thunderous'. As it stands, the explanations are somewhat one-dimensional.

You would be rewarded for the choice of appropriate examples of language use taken from relevant paragraphs in the passage, as well as commentary that attempts to explain how the use of language by the writer conveys and reinforces the impressions of the dormitory and Mrs Wilkie to the readers. There are no clear-cut right or wrong answers to this type of question. You will be given credit for the quality of your explanation and for how well you have shown an appreciation of how the writer's intention is conveyed by the language used. It is important to give an overview of the intention of each paragraph before selecting specific words and phrases on which to comment and then in your comments to show how the examples you have selected reinforce this impression.

The following paragraphs contain examples of the main points that would receive credit and the type of explanation that could be made about them; the list is not exhaustive, however, and there are other relevant choices of vocabulary and explanations that are not listed here.

Dormitory

General overview: *the impression of the dormitory given in this paragraph is that it is a repulsive place; it is filthy with engrained dirt, which has built up over the years. The following words and phrases convey this sense to the reader:*

- The beds are *crammed* together: this suggests the room is over-full and the occupants have little personal space.
- The light flickered *spasmodically*: the fact that the light flickers suggests that it is weak, unreliable and may soon give out.
- The window frames are *welded shut*: the reason for this is that they've not been opened for years which suggests that the air is likely to be stale. The use of the word 'welded' suggests that the frames have been deliberately sealed and that the occupants are prisoners.
- Dead flies are *encrusted* on the surface of the window frame: the word 'encrusted' suggests that the coating of the hardened bodies of dead flies is a permanent fixture and has built up over the years into a physically repulsive covering.

Other images in this paragraph which are worthy of comment include: *a relief map; river-like cracks meandering; mini-mountain ranges; moulded.*

Mrs Wilkie

General overview: *the overall impression given by this paragraph is that she is forceful and overbearing and portrayed as if she is running a military campaign:*

- Her eyes are described as *blazing*: she has very strong feelings and the word 'blazing' implies that she may explode into fire at any moment.
- She is referred to as being *in readiness for battle*: this description reinforces the military image that the paragraph presents and also conveys her belligerent nature.
- Her *laser eye* soon pin-pointed: this further emphasises her military qualities and suggests that she is like a laser-guided missile – a deadly machine with no human feelings.

Only credit comments on stylistic effect where explicitly linked to choices.

Here are four further paragraphs with questions for you to practise writing about how writers achieve effects. Some words and phrases have been underlined in each one as suggestions for you to write about, but you should not feel that you must write about these words if you consider that others are more suitable.

Exam-style questions

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Read carefully **Text C**, *The House in the Mist*, and then answer Question 2 a–c.

Text C: The House in the Mist

By Anna Katharine Green (1846–1935)

The following extract from a mystery story describes the narrator's first encounter with a mysterious house in the middle of a wood.

My path toward this light was by no means an easy one. After confused wanderings through tangled hedges, and a struggle with obstacles of whose nature I received the most curious impression in the surrounding murk, I arrived in front of a long, low building which, to my astonishment, I found standing with doors and windows open to the pervading mist, save for one square casement through which the light shone from a row of candles placed on a long mahogany table.

The quiet and seeming emptiness of this odd and picturesque building made me pause. I am not much affected by visible danger, but this silent room, with its air of sinister expectancy, struck me most unpleasantly, and I was about to reconsider my first impulse and withdraw again to the road, when a second look, thrown back upon the comfortable interior I was leaving, convinced me of my folly and sent me straight toward the door which stood so invitingly open.

But half-way up the path, my progress was again stayed by the sight of a man issuing from the house I had so rashly looked upon as devoid of all human presence. He seemed to be in a hurry and, at the moment when I first saw him, was busy putting his watch back in his pocket. He did not shut the door behind him, which I thought odd, especially as he had been looking behind him. He seemed to take in all the details of the place he was so hurriedly leaving.

As we met, he raised his hat. This also struck me as unusual, for he displayed more respect than that usually shown to strangers. I was further puzzled that he showed little surprise at bumping into another person in these remote, misty surroundings. Indeed, he was so little impressed by my being there that he nearly passed me without a word or any other hint of greeting, except the raising of his hat. But this did not satisfy me. I was hungry, cold, and eager for creature comforts, and the house before me offered not only warmth, but gave out an inviting smell of food being cooked which was difficult to ignore. I therefore spoke to the man.

'Will a bed and supper be available for me here?' I asked. 'I am tired out after a long hike over the hills, and hungry enough to pay anything within reason—'

I stopped, for the man had disappeared. He had not paused when I spoke and the mist had swallowed him. However, when I paused, his voice came back in a friendly tone and I heard:

'Supper will be ready at nine, and there are beds for all. Please enter; you are the first to arrive, but the others cannot be far behind.'

A peculiar greeting, certainly, but when I tried to ask him to explain, his voice returned to me from so far away that I doubted if my words had reached him with any more clarity than his answer reached me.

I thought to myself, 'Well, it isn't as if a place to stay has been denied me. He invited me to enter, and enter I will.'

The house, which I now scrutinised more carefully, was no ordinary farm building, but a rambling old mansion. It had been made even larger by extensions that jutted out here and there and several out-buildings. Although it was furnished and lit by candles, it had about it an air of disuse which made me feel like an intruder, despite the welcome I had received. But I could not wait any longer. I quickly entered the great room and stood before the blazing logs; their glow lit up the doorway and made the room seem even more inviting.

Exam-style questions

2 a **Identify a word or phrase from the text** which suggests the same idea as the words underlined:

- (i) Outside the house there were many bushes which were knotted and twisted together. [1]
- (ii) It was difficult to make things out clearly because of the surrounding gloom. [1]
- (iii) The damp night air was permeating every living thing. [1]
- (iv) The appearance of the house was mysterious and I inspected it in great detail. [1]

b **Using your own words**, explain what the writer means by each of the words underlined.

The quiet and seeming emptiness of this odd and picturesque building made me pause. I am not much affected by visible danger, but this silent room, with its air of sinister expectancy, struck me most unpleasantly, and I was about to reconsider my first impulse and withdraw again to the road, when a second look, thrown back upon the comfortable interior I was leaving, convinced me of my

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folly and sent me straight toward the door which stood so invitingly open. But half-way up the path, my progress was again stayed by the sight of a man issuing from the house I had so rashly looked upon as devoid of all human presence.

(i) picturesque [1]
(ii) sinister [1]
(iii) devoid [1]

c Re-read the descriptions of:
(i) The house (paragraphs 1 and 2)
(ii) The man who was leaving the house (paragraphs 3 and 4).

Select **four** powerful words or phrases from each paragraph. Your choices should include imagery. Explain how each word or phrase selected is used effectively in the context.

Write about 200 to 300 words.

Up to 15 marks are available for the content of your answer.

Answers can be found on p. 82.

Read carefully **Text C**, *Hedgehog Family*, and then answer Question 2 a–d.

Text C: Hedgehog Family

In this passage, Gerald Durrell, the naturalist, describes his attempt to look after some baby hedgehogs when he was a young boy.

On my animal-collecting trips for zoos to various parts of the world, I have had to 'mother' quite a number of baby animals, and I have always found it a most nerve-racking task. The first real attempt I made at being a foster-mother was to four baby hedgehogs. The female hedgehog is a very good mother. She constructs an underground nursery for her young: a circular chamber about 30 centimetres below ground-level, lined with a thick layer of dry leaves. Here she gives birth to her babies which are blind and helpless. They are covered with a thick coating of spikes, but these are white and soft, as though made of rubber. They gradually harden and turn brown when the babies are a few weeks old. When they are old enough to leave the nursery the mother leads them out and shows them how to hunt for food; they walk in line, the tail of one held in the mouth of the baby behind. The baby at the head of the column holds tight to mother's tail with grim determination, and they move through the twilit hedgerows like a strange prickly centipede.

To a mother hedgehog the rearing of her babies seems to present no problems. But when I was suddenly presented with four blind, white, rubbery-spiked babies to rear, I was not so sure. We were living in Greece at the time, and the nest, which was about the size of a football and made of oak leaves, had been dug up by a farmer working in his fields. My first job was to feed the babies but an ordinary baby's feeding-bottle was much too large for their tiny mouths. Luckily, a friend's young daughter had a doll's feeding-bottle, and I managed to persuade her to part with it. After a time the hedgehogs took to this and thrived on a diet of diluted cow's milk.

At first I kept them in a shallow cardboard box. But in record time the original nest was so unhygienic that I found myself having to change the leaves ten or twelve times a day. I began to wonder if the mother hedgehog spent her day rushing to and fro with piles of fresh leaves to keep her nest clean, and, if she did, how on earth she found time to satisfy the appetites of her babies. Mine were always ready for food at any hour of the day or night. You had only to touch the box and a chorus of shrill screams arose from four little pointed faces poking out of the leaves, each head decorated with a crew-cut of white spikes; and the little black noses would whiffle desperately from side to side in an effort to locate the bottle.

Most baby animals know when they have had enough, but in my experience this does not apply to baby hedgehogs. Like four survivors from a raft, they flung themselves on to the bottle and sucked and sucked and sucked as though they had not had a decent meal in weeks. If I had allowed it they would have drunk twice as much as was good for them. As it was, I think I tended to overfeed them, for their tiny legs could not support the weight of their fat bodies, and they would advance across the carpet with a curious swimming motion, their tummies dragging on the ground. However, they progressed very well: their legs grew stronger, their eyes opened, and they would even make daring excursions as much as 15 centimetres away from their box.

I was very proud of my prickly family, and looked forward to the day when I would be able to take them for walks in the evening and find them delicious titbits like snails or wild strawberries. Unfortunately this dream was never realised. It so happened that I had to leave home for a day, to return the following morning. It was impossible for me to take the babies with me, so I had to leave them in the charge of my sister. Before I left, I emphasised the greediness of the hedgehogs and told her that on no account were they to have more than one bottle of milk each, however much they squeaked for it.

I should have known my sister better.

Source: *Encounters with Animals* by Gerald Durrell, 1958

Exam-style questions

2 a **Identify a word or phrase from the text** which suggests the same idea as the words underlined:

(i) The writer found looking after baby animals to be a very stressful experience. [1]

(ii) The baby hedgehog showed great resolution when clinging on to its mother. [1]

(iii) The young hedgehogs flourished once the writer found the right food for them. [1]

(iv) One of the main ingredients of the hedgehogs' diet was watered-down milk. [1]

b **Using your own words**, explain what the writer means by each of the words underlined:

At first I kept them in a shallow cardboard box. But in record time the original nest was so unhygienic that I found myself having to change the leaves ten or twelve times a day. I began to wonder if the mother hedgehog spent her day rushing to and fro with piles of fresh leaves to keep her nest clean, and, if she did, how on earth she found time to satisfy the appetites of her babies. Mine were always ready for food at any hour of the day or night. You had only to touch the box and a chorus of shrill screams arose from four little pointed faces poking out of the leaves, each head decorated with a crew-cut of white spikes; and the little black noses would whiffle desperately from side to side in an effort to locate the bottle.

(i) unhygienic [1]

(ii) decorated [1]

(iii) whiffle [1]

c **Using your own words**, explain how the phrases underlined are used by the writer to suggest the appearance and behaviour of the hedgehogs.

At first I kept them in a shallow cardboard box. But in record time the original nest was so unhygienic that I found myself having to change the leaves ten or twelve times a day. I began to wonder if the mother hedgehog spent her day rushing to and fro with piles of fresh leaves to keep her nest clean, and, if she did, how on earth she found time to satisfy the appetites of her babies. Mine were always ready for food at any hour of the day or night. You had only to touch the box and a chorus of shrill screams arose from four little pointed faces poking out of the leaves, each head decorated with a crew-cut of white spikes; and the little black noses would whiffle desperately from side to side in an effort to locate the bottle. [3]

d Re-read the descriptions of:

(i) How the writer cared for and treated the hedgehogs (paragraphs 2 & 5)

(ii) The character and behaviour of the hedgehogs (paragraphs 3 & 4)

Select **four** powerful words or phrases from **each** paragraph. Your choices should include imagery. Explain how each word or phrase selected is used effectively in the context.

Write about 200 to 300 words.

Up to 15 marks are available for the content of your answer.

Answers can be found on p. 83.

Read carefully **Text C**, *Locusts*, and then answer Question 2 a–d.

Text C: Locusts

Richard was always a pessimist. The car only had to run out of petrol for him to announce that the engine had broken down. When a dark cloud appeared on the horizon, he would groan, 'Looks like locusts to me.' Occasionally, of course, the pessimist strikes lucky which confirms his belief that he doesn't shirk the truth, however harsh.

One day, a small cloud turned up unexpectedly from the north. Everyone was excited because it was the dry season and rain not expected. The cloud had what looked like wispy tails trailing above it. 'Looks like locusts to me,' said Richard, and we laughed; but as the cloud grew and the wispy bits began to whirr out of the sky, we stopped laughing. These were the scouts scouring for a likely spot where the swarm could feed. With a clatter of wings they settled on the nearest vegetation and started to munch.

Gradually the sky darkened, the sun was blotted out and the air was filled with the staccato beating of a myriad locust wings and the excited screams of predatory birds. The creatures plopped down on to anything that was growing and began eating. The migratory locust looks like a large grasshopper with hard wings and long serrated legs. Our farm had experienced swarms before and, destructive as they were, had managed somehow to survive. In fact, it was a great thrill when they came. We children were given saucepan lids and tin cans and sent out to make a racket to unsettle the creatures and discourage them from landing. It didn't work; indeed, I have since wondered whether locusts are stone deaf.

This monstrous swarm settled over our farm like a great grey blanket. Every plant was laden with the weight of countless locusts eating their way through the vegetation. The countryside was muffled as after a heavy snowfall. Birds had gorged themselves so much that some remained on the ground, looking bewildered, unable to take off. When we went out in the car, not only did the locusts smother the radiator grille and make the engine overheat, but we had to put chains on the wheels because the tyre treads were immediately choked with the crushed bodies, giving them as little grip as would an icy road. As we approached a belt of tall, slender wattle trees, we heard an occasional crack over the noise of the engine and wondered what the shooting was. Perhaps a fierce animal had invaded the farm, attracted by the easy pickings. Then we saw the trees. They were bent so far over the road that the car could not pass and every so often a tree would give up the struggle and break with a loud explosion. When you think that a locust cannot weigh much more than a few grams and that these healthy trees were breaking under their combined weight, it will give some idea of the size of our swarm.

Next morning we waited for the swarm to wing its way to further victims. Locusts tend to rise with the sun and to move to the next bit of succulent vegetation, gradually cutting a swathe of desert through the fertile lands. But these did not move. It must have been a bad moment for Father, whose crops were already devastated, for the only explanation was that, out of the whole vast stretch of this area, the locusts had selected our farm on which to lay their eggs before they moved on. In fact, the swarm stayed for three days, suffocating everything, eating anything that grew and their dead began to stink in the heat. Occasionally, there would be a small flurry, a few locusts would clatter about and our hopes would rise but they soon settled again and continued to nibble.

Finally they did take off, the air full of dry rustlings. But worse was to come for, some days later, the earth began to crawl with little black creatures which began to hop along like some manic horde on the march. The locust lays its eggs in the soil; after a few days these hatch and out come what are known as hoppers – miniature black wingless versions of their parents. Each one grows rapidly and, together with millions of others, hops off in search of food, forming one unit in a monstrous carpet which eats as it moves. The wings develop and another massive swarm takes off, menacing anything that grows in its path.

Source: *Don't Walk in the Long Grass* by Tenniel Evans, 1999

Exam-style questions

2 a **Identify a word or phrase from the text** which suggests the same idea as the words underlined:

(i) Richard was the sort of person who always expected the worst to happen. [1]

(ii) He was someone who always managed to dodge doing any unpleasant work. [1]

(iii) The locusts were searching the whole area thoroughly for somewhere to settle. [1]

(iv) The wings of the locusts made loud, short, sharp sounds. [1]

b Using your own words, explain what the writer means by each of the words underlined:

Locusts tend to rise with the sun and to move to the next bit of succulent vegetation, gradually cutting a swathe of desert through the fertile lands. But these did not move. It must have been a bad moment for Father, whose crops were already devastated, for the only explanation was that, out of the whole vast stretch of this area, the locusts had selected our farm on which to lay their eggs before they moved on. In fact, the swarm stayed for three days, suffocating everything, eating anything that grew and their dead began to stink in the heat.

(i) swathe [1]
(ii) devastated [1]
(iii) suffocating [1]

c **Using your own words**, explain how the phrases underlined are used by the writer to suggest the appearance and actions of the locusts.

Locusts tend to rise with the sun and to move to the next bit of succulent vegetation, gradually cutting a swathe of desert through the fertile lands. But these did not move. It must have been a bad moment for Father, whose crops were already devastated, for the only explanation was that, out of the whole vast stretch of this area, the locusts had selected our farm on which to lay their eggs before they moved on. In fact, the swarm stayed for three days, suffocating everything, eating anything that grew and their dead began to stink in the heat. [3]

d Re-read the descriptions of:

(i) The arrival of the locusts (paragraph 4)
(ii) Their departure and its aftermath (paragraphs 5 & 6).

Select **four** powerful words or phrases from **each** paragraph. Your choices should include imagery. Explain how each word or phrase selected is used effectively in the context.

Write about 200 to 300 words.

Up to 15 marks are available for the content of your answer.

Answers can be found on p. 83.

Read carefully **Text C**, *The Man and the Girl*, and then answer Question 2 a–d.

Text C: The Man and the Girl

In these paragraphs from the opening of his novel Our Mutual Friend, *set in nineteenth-century London, Charles Dickens describes a man and his daughter in a rowing boat on the River Thames.*

The figures in this boat were those of a strong man with ragged grizzled hair and a sun-browned face, and a dark girl of nineteen or twenty, sufficiently like him to be recognisable as his daughter. The girl rowed, pulling a pair of sculls very easily; the man, with the rudder-lines slack in his hands, and his hands loose in his waistband, kept an eager look out. He had no net, hook, or line, and he could not be a fisherman; his boat had no cushion for a sitter, no paint, no inscription, no appliance beyond a rusty boathook and a coil of rope, and he could not be a waterman; his boat was too crazy and too small to take in cargo for delivery, and he could not be a lighterman or river-carrier; there was no clue to what he looked for, but he looked for something, with a most intent and searching gaze. The tide, which had turned an hour before, was running down, and his eyes watched every little race and eddy in its broad sweep, as the boat made slight head-way against it, or drove stern foremost before it, according as he directed his daughter by a movement of his head. She watched his face as earnestly as he watched the river. But, in the intensity of her look there was a touch of dread or horror.

Allied to the bottom of the river rather than the surface, by reason of the slime and ooze with which it was covered, and its sodden state, this boat and the two figures in it obviously were doing something that they often did, and were seeking what they often sought. Half savage as the man showed, with no covering on his matted head, with his brown arms bare to between the elbow and the shoulder, with the loose knot of a looser kerchief lying low on his bare breast in a wilderness of beard and whisker, with such dress as he wore seeming to be made out of the mud that begrimed his boat, still there was a business-like usage in his steady gaze. So with every lithe action of the girl, with every turn of her wrist, perhaps most of all with her look of dread or horror; they were things of usage.

'Keep her out, Lizzie. Tide runs strong here. Keep her well afore the sweep of it.'

Trusting to the girl's skill and making no use of the rudder, he eyed the coming tide with an absorbed attention. So the girl eyed him. But, it happened now, that a slant of light from the setting sun glanced into the bottom of the boat, and, touching a rotten stain there which bore some resemblance to the outline of a muffled human form, coloured it as though with diluted blood. This caught the girl's eye, and she shivered.

'What ails you?' said the man, immediately aware of it, though so intent on the advancing waters; 'I see nothing afloat.'

The red light was gone, the shudder was gone, and his gaze, which had come back to the boat for a moment, travelled away again. Wheresoever the strong tide met with an impediment, his gaze paused for an instant. At every mooring-chain and rope, at every stationary boat or barge that split the current into a broad-arrowhead, at the offsets from the piers of Southwark Bridge, at the paddles of the river steamboats as they beat the filthy water, at the floating logs of timber lashed together lying off certain wharves, his shining eyes darted a hungry look. After a darkening hour or so, suddenly the rudder-lines tightened in his hold, and he steered hard towards the shore.

Exam-style questions

2 a **Identify a word or phrase from the text** which suggests the same idea as the words underlined:

(i) In the river there was the occasional small whirlpool that slowed the boat's progress. [1]

(ii) The object in the boat was soggy and water-logged. [1]

(iii) The man's beard was bushy and uncultivated. [1]

(iv) Every now and then the tide came across an obstruction which slowed down the boat. [1]

b **Using your own words**, explain what the writer means by each of the words underlined:

Trusting to the girl's skill and making no use of the rudder, he eyed the coming tide with an absorbed attention. So the girl eyed him. But, it happened now, that a slant of light from the setting sun glanced into the bottom of the boat, and, touching a rotten stain there which bore some resemblance to the outline of a muffled human form, coloured it as though with diluted blood. This caught the girl's eye, and she shivered.

(i) absorbed [1]

(ii) rotten [1]

(iii) resemblance [1]

c **Using your own words**, explain how the phrases underlined are used by the writer to suggest the sinister atmosphere of the boat.
Trusting to the girl's skill and making no use of the rudder, he eyed the coming tide with an absorbed attention. So the girl eyed him. But, it happened now, that a slant of light from the setting sun glanced into the bottom of the boat, and, touching a rotten stain there which bore some resemblance to the outline of a muffled human form, coloured it as though with diluted blood. This caught the girl's eye, and she shivered. [3]

d Re-read the descriptions of:
(i) The man and the girl (paragraphs 1 & 2)
(ii) The river and the boat (paragraphs 2 & 6).
Select **four** powerful words or phrases from **each** paragraph. Your choices should include imagery. Explain how each word or phrase selected is used effectively in the context.
Write about 200 to 300 words.
Up to 15 marks are available for the content of your answer.

Answers can be found on p. 84.

PAPER 1

Question 3: Extended response to reading

Key objectives

Paper 1 Question 3

This question tests both Reading (15 marks) and Writing (10 marks).

For Reading you should be able to:

- demonstrate understanding of explicit meanings
- demonstrate understanding of implicit meanings and attitudes
- analyse, evaluate and develop facts, ideas and opinions, using appropriate support from the text.

For Writing you should be able to:

- articulate experience and express what is thought, felt and imagined
- organise and structure ideas and opinions for deliberate effect
- use a range of vocabulary and sentence structures appropriate to context
- use register appropriate to context
- make accurate use of spelling, punctuation and grammar.

In the actual examination the extended response to reading task will be based on Text C in the Reading Booklet, which is the same text on which the response to a writer's use of language questions will be based. In order to provide a range of reading passages for you to work from, however, the stimulus passages used in this section of the Study and Revision Guide are different from those used for the response to language questions in the previous section.

- Before starting to write answers to any questions, it is extremely important that you spend some time reading the passages carefully in order to gain as good an understanding of them as you can. You will already have gained some understanding from answering questions to the language task earlier in the exam.
- You should write between 250 and 350 words – take note of this; it is not necessary to write at great length in response to this question.
- The wording of the question will provide you with a context for your response, an audience and a text type which will be one of the following: letter, report, journal entry, speech, interview and article. In total, this question carries 25 marks – up to 15 are available for Reading and a further 10 are available for Written Expression.

Reading skills

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The question is likely to contain bullet points to help you structure your writing. In your response, you should ensure that you refer to all three bullet points. Your treatment of these points will allow the examiners to assess how well you have understood the original passage and the ideas that it contains.

It is important that the points you make in your response are firmly based on details from the passage and show understanding of it. You will be expected to show understanding of both explicit and implicit points. It is likely that you will engage with the explicit details when dealing with the first bullet point and that the second and third bullets will progressively require you to develop on points in the original that are implied rather than specifically stated.

Remember, this is a task testing your response to a passage that you have read so you should not make up material which has no connection at all to the passage. Although a good response is likely to go beyond the details contained in the passage, it will do so in a way that is convincing and shows a logical development from what is suggested in the original. You should also ensure when dealing with the earlier bullet points that you do not make careless mistakes such as getting characters' names wrong and so on.

Tip

Remember that you can show understanding of implied points in the way that you write your answer. For example, if you make an attempt to think yourself into the character of the narrator that you have been asked to write as, then using an appropriate voice or register is a very effective way of showing how much you have understood.

Writing skills

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When writing your response, it is important that you show a consistent awareness of the genre in which you are writing and the audience that you are addressing. For example, if you are asked to write the words of a speech then it is a good idea to include the occasional comment or rhetorical question addressed directly to your imagined audience.

Points to remember when planning your answer:

- Genre
- Narrator's voice
- Article written and events described from a perspective different from that of the original
- Audience
- Key details that should be included (and those that can be left out)
- What is implied in the passage as well as what is directly stated.

Sample questions and answers

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Read **Text C**, *The Wolf-Boy*, carefully, and then answer the question that follows.

Text C: The Wolf-Boy

This passage describes the finding of a wild child in northern India.

Narsingh Bahadur Singh is a tall, gentle-mannered man in his fifties, wearing hand-woven, spotlessly white cloth, a brightly coloured turban, and a striped towel draped across his shoulders. He owns six acres of land, planted with corn, dal and rice, is considered rich, and enjoys the respect of his community. He has a history of adopting stray children: besides his own two sons, he has rescued and brought up four boys found abandoned in the wild.

* * *

It was the dry season when Narsingh Singh decided to cycle to see his cousin, who lives in a village on the far side of Musafirkhana forest, about 20 miles from Sultanpur. He had got to about half way and it was approaching mid-morning, and a sweltering temperature, when he came to the area of thick bush in the middle of the forest. The track sliced through thickets of stately bamboo and passed by statuesque thorn trees which seemed to have been carved and placed there to pose, their spiky fingers pointing against the blinding blue background of empty sky, with alert, flamboyantly beaked hornbills perched on their pinnacles to boom a warning.

In the scrub behind one of these he heard some squealing, so he got off his bicycle, crept up stealthily, and saw a boy playing with four or five wolf cubs. He was absolutely certain that they were wolves. The first things he noticed about the boy were his darkened skin, fingernails grown into claws, a tangle of knotted hair, and unusually pointed teeth. Then he saw the callouses on his palms, elbows and knees, and the scars on the side of his head which the mother wolf would have made when she picked him up and carried him as a baby. The boy ran rapidly on all fours, yet couldn't keep up with the cubs as they made for cover. The mother wolf was not in sight. Narsingh Singh caught the boy – and was bitten badly on the arm as a result – but he managed to truss him up in his towel, lash him to the bicycle with rope, and ride back home with him.

At first Shamdeo, as he was named, cowered from people and would only play with dogs. He made growling noises if Narsingh Singh's children approached him, and cuffed them if they came within range of his hands. He could only stand with difficulty at first, and tottered unsteadily when he tried to walk. He was always wary when entering a room, keeping to the wall and peering to see what lurked in the shadows. He hated the sun and used to curl up in dark places. Sometimes he would make a circle with his thumb and index finger and point to the sky, as if indicating a full moon. After sunset he grew restless and had to be tied up to stop him following the jackals which howled like vampires round the village at night. If anyone cut themselves, he could smell the scent of blood and would scamper towards it. He caught chickens and ate them alive, including the entrails.

When he had evolved a sign language of his own, he would cross his thumbs and flap his hands: this meant 'chicken' or 'food'. Narsingh Singh, a vegetarian, weaned him off meat and forced rice, dal and chappatis down his throat, but these made the boy sick. He took to eating earth, his chest swelled up, and the family began to fear for his life, but after a few weeks he got used to the new diet.

Eventually, he started doing simple carrying jobs, like taking straw to the cows. At this point, Narsingh Singh decided that the boy needed to socialise with other young children and not spend all his time with animals. He arranged to take Shamdeo to stay for a while in a children's home in Sultanpur, to see if he could learn to behave like other children.

Source: Bruce Chatwin/Sunday Times Magazine, 30 July 1978

1 Imagine that you are Narsingh Singh. You have been invited to give a talk to senior students at a local secondary school about wolf-children and your experience with Shamdeo in particular. In advance of your visit to the school, the students have been asked to submit questions for you to use as the basis of your talk. The three most popular questions are:

- Can you tell us a bit about yourself and your knowledge of wolf-children?
- What did you think when you found Shamdeo and what made you think he was a wolf-child?
- What do you think will happen to him?

Write the words of your talk, beginning with the first question.

Base your talk on what you have read in Text C. Be careful to use your own words.

Write between 250 and 350 words.

Up to 15 marks are available for the content of your answer, and up to 10 marks for the quality of your writing. [Total: 25]

Student's answer and teacher's comments

Hello, everyone. My name is Narsingh Singh and I'm very pleased to be here. I own a local farm (mainly corn and rice); and I am married with two grown-up sons. Since I have lived here, I have also looked after four other children that I've found abandoned in the wild. A boy I call Shamdeo was the most recent of these.

Good introductory paragraph which sets the context for the talk.

It was very hot, during the dry season and I was very uncomfortable in the heat, from cycling to see my cousin. Suddenly, I heard a highpitched shrill cry, which intrigued me as I was nowhere near civilisation. I came to see a small boy socialising with a family of wolf cubs, as if he was one of them. I immediately inferred that he was an abandoned child and felt compassion towards him. It is preached in our religion to take in the needy, and so I felt that it was my duty as someone with more than enough to help another with nothing.

A sensible attempt to develop on bullet point 1 but it could go a bit further.

Considering the circumstances in which I found him, I was convinced that the boy had been raised by wolves. After all, in my community we are no strangers to wolves and to know their habits and tendencies is only second nature to me. For example, the boy's fingernails had extended into claws, a sure imitation of the wolves he was associating with. This would help him in the jungle terrain and rough ground. As well as this, his teeth had become pointed, another imitation of the wolves with their sharp canines. Due to the boy's existence on all fours, tough callouses had formed on his hands, knees and elbows, which suggested to me that he had never walked before. Finally, the scar on the side of his head corresponded to how a mother carries her young, which suggested to me that this encounter had been long term and a family-like relationship had formed between these wolves and the boy.

Appropriate use of relevant details from the original.

Sensible development of the point made in the previous sentence.

Thoughtful development of the details about callouses and scars on the head.

He was scared and confused when I found him and quite aggressive as he bit me badly on my arm. However, I was able to wrap him up in a blanket and take him home with me on my bike. At first he was extremely reserved, only content to associate with dogs, which, for a child like him, is only natural. He adopted many unusual characteristics, such as a great hostility to my own children, which we had to severely discipline him for, but he has learnt to control himself around people now. He also cowered away from sunlight, as he was used to the dense overpass and the jungle plant life that shielded him from the sun most of his life.

Due to his predator lifestyle, Shamdeo killed and ate raw chickens, entrails and all, for his sustainance. I believe he has adopted this habit of eating the whole animal due to the scarcity of food in the wild. Despite all this, though, we have established a good routine for him, allowing him to undertake simple carrying jobs, and we have broken many bad habits of his, which we are happy about, so now we have decided that it is time for Shamdeo to learn to socialise with other children, and we have successfully arranged for him to stay at a children's home in Suttapur.

There are several references to relevant details from the original and the student has attempted, mainly successfully, to present them from Narsingh Singh's viewpoint and to re-cast the original language. However, there is little original development of these points to take the response beyond the content of the passage. To achieve a top mark for Reading, there needs to be a more sustained original development of Narsingh Singh's thoughts about Shamdeo's life in the future based on what the writer infers from clues in the original.

Overall, this is a secure Band 4 response for Reading. It is clear that the passage has been understood but there is not a consistent development of ideas across all three bullet points, although the treatment of Bullet 2 is well done. The response also creates a convincing oral register, and convincingly presents events from the perspective of Narsingh Singh. It is worth 11 marks for Reading.

The mark for Written Expression is also in Band 4 (8 marks). The response is clearly expressed, written in an appropriate register and soundly structured. Vocabulary is at least adequate with some precision. This is a confident and sound response which lacks the linguistic range and depth of development of details to be placed in Band 5.

What to aim for in your response

- A successful response should select ideas from the passage and develop these, supporting what is written with details from the passage.
- The response should be expressed clearly, be well structured and be written in your own words.
- The third bullet is the key discriminator, as it requires the writer to predict Shamdeo's future behaviour and lifestyle from inference based on his current behaviour and progress as conveyed in the original.

It is expected that responses will include some of the following points:

- Reference to Narsingh Singh's previous experience and knowledge of the area; his recognising the shrill squeal as coming from a human being; his feeling that it was his duty to rescue the child; the way he used his experience to capture the child and his certainty that it was a wolf-child; his concern and sympathy for the child (not being able to keep up with the other cubs) and his fear that the mother wolf might return and attack him; his determination to get the boy to his home.
- The fact that the boy was playing with wolf cubs; physical evidence – callouses, fingernails, teeth, and so on; his fear of humans; his behaviour – running on all fours, biting in an attempt to escape.
- Using hints from the passage: Shamdeo might always prefer night-time and dark places (hated the sun; grew restless after dark); might find playing with other children difficult (too rough, biting, and so on); may never trust humans (peers into shadows); may never lose the desire to eat (raw) meat; may have difficulty walking like a human ('tottered unsteadily'); may never learn to talk fluently (growling and using his

own sign language); however, he has made some progress since being rescued and may be able to do basic jobs. Better responses might also speculate from Narsingh Singh's point of view as to whether Shamdeo would be happier among humans or staying with the wolf pack.

Accept other relevant ideas derived from the passage and relevant to the question as a basis for the speech.

CONTENT		
Use the following bands to give a mark out of 15	**Marks**	**Comment**
Band 5	13–15	• The response shows a **thorough** evaluation and analysis of the text. • Ideas are developed, sustained and well related to the text. • A wide range of ideas is applied. • Details from the text are used throughout and well integrated into the response, resulting in a strong sense of purpose and approach. • All three bullets are well covered. • The voice is consistent and convincing.
Band 4	10–12	• The response shows a **competent** reading of the text with evidence of basic evaluation or analysis. • A good range of ideas is apparent. • Some ideas are developed, but may not be sustained consistently. • There is frequent, helpful supporting detail, resulting in a clear sense of purpose. • All three bullets are covered. • The voice used is appropriate.
Band 3	7–9	• The response shows a **reasonable** understanding of the text. • There is a range of straightforward ideas. • Development of ideas will be limited and inconsistent. • There will be some supporting detail present but there may be some mechanical use of the text. • The bullets are not addressed evenly. • The voice is plain.
Band 2	4–6	• There is some evidence of **general** understanding of the main ideas but the response is likely to be thin or in places unfocused on the text or the question. • Some brief, straightforward reference to the text is made. • Their response may be over-reliant on lifting from the text. • One of the bullets may not be addressed. • The voice might be inappropriate.
Band 1	1–3	• The response is either **very general**, with little apparent awareness of the text, or contain sections of unselective lifting from the original. • Content is either lacking in substance or unselective. • There is little realisation of the need to adapt material from the text.
Band 0	0	• There is very little or no relevance to the question or to the text.

WRITING: Structure and order, style of language		
Use the following bands to give a mark out of 10	**Marks**	**Comment**
Band 5	9–10	• The register is effective for audience and purpose. • The language sounds convincing and consistently appropriate. • Points are confidently expressed in a wide range of effective and/or interesting language. • Structure and sequence are sound throughout. • Spelling, punctuation and grammar are almost always accurate apart from very occasional slips.
Band 4	7–8	• There is some awareness of an appropriate register for audience and purpose. • Language is generally fluent and expression is clear. • There is a sufficient range of vocabulary to express ideas with subtlety and precision. • The response is generally well structured and well sequenced. • Spelling, punctuation and grammar are mainly accurate.
Band 3	5–6	• Language is clear but comparatively straightforward and/or factual, expressing little opinion. • Ideas are rarely developed, but explanations are adequate. • Although some sections are quite well sequenced there are likely to be flaws in structure overall. • There are minor, but more frequent, errors of spelling, punctuation and grammar.
Band 2	3–4	• There may be some awkwardness of expression and the style may be inconsistent. • Language/vocabulary is too limited and imprecise to express shades of meaning. • There is structural weakness and there may be some copying from the text. • There are frequent, often serious, errors of spelling, punctuation and grammar.
Band 1	1–2	• Expression and structure lack clarity. • Language is weak and not developed. • There is very little attempt to explain ideas. • There may be frequent indiscriminate copying from the original. • There are persistent errors of spelling, punctuation and grammar which impede communication.
Band 0	0	• The response cannot be understood.

Exam-style questions

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Exam-style questions ☐

Read carefully **Text C**, *The Trishaws of Penang*, and answer the question that follows.

Imagine that you are Mr Wei. You are interviewed by a journalist from a travel magazine.

Write the words of your interview. The journalist asks you three questions:

- Tell me about trishaws in Penang and your life as a trishaw driver.
- What changes have taken place over the years you have been a trishaw driver and how do you think things might change in the future?
- Tell me your thoughts about the tourists who hire you and about some of your experiences with them.

Begin your interview: 'Mr Wei, you've been a beca-boy for many years …'.

Base your response on what you have read in in the text. Be careful to use your own words and address all three bullet points.

Write about 250 to 350 words.

Up to 15 marks are available for the content of your answer, and up to 10 marks for the quality of your writing. **[Total: 25]**

Text C: The Trishaws of Penang

One of the highlights of a visit to Penang is a trishaw tour of Georgetown. The trishaws (or beca, to use the Malay name) have been a feature of the city's transport for many years. Fifty years ago they were regarded as one of the most popular kinds of transport for short distances of about 5 km. This eccentric mode of transport consisting of 120 kg of clattering antique ironmongery is greatly loved by the residents of this city but nowadays, trishaws are mainly used as a popular attraction for sightseeing tours.

A trishaw is piloted around the city by a single rider; unlike the rickshaws of other Malaysian cities, where the drivers sit at the side of the passengers, trishaws have their riders behind the passengers' seats. As a result of this unique design, tourists have an uninterrupted view of the attractions of the city during the drive. On the streets of Penang, there are up to 200 trishaws for the visitors to explore the delights of the city.

It is easy to find available trishaws on the city streets and the drivers often gather in a specific line waiting for the tourists. The cost of a ride is not expensive but don't forget to bargain for the best price. The drivers are friendly and knowledgeable and the ride provides a unique experience. In a short period, tourists can experience the real ride, talk to the riders and have a fun experience.

A European visitor who enjoyed a trishaw ride described the experience as follows: 'The exposed position at the front of the vehicle at first gives you the feeling that you are being used as a battering ram but you soon realise that the Penang beca are virtually untouchable. They have priority over all other traffic; if they are ever involved in a collision the blame is immediately placed with the driver of any other vehicle that has the misfortune to collide with a beca. As one veteran beca-boy (trishaw driver) put it, "This thing is king of the road. Other drivers know the score: you touch, you pay."'

Driving a trishaw is a physically demanding activity yet nearly all of the 'beca-boys' of modern day Penang are now a long, long way from boyhood. Most are in their sixties and there is one famous septuagenarian beca-boy who recently cycled his trishaw from Georgetown, 30 km over the hills to Batu Ferringhi beach.

The European visitor mentioned above also managed to persuade his driver, Mr Wei, to allow him to try driving the trishaw. Here is part of his account:

'Mr Wei was a portly gentleman who has ridden this rickshaw for over 40 years. At first he had taken some convincing – and an additional exchange of what is known in Malaysia as minyak wangi (literally 'fragrant oil', with which to grease the palm) – before I was allowed into the hallowed seat of the trishaw that originally belonged to his grandfather. But once he had agreed, he sat happily back, preparing to enjoy his ride.

'I had pedalled only a few hundred metres beyond the town centre before my thighs were burning and my lungs aching. I could hear the blood pumping in my ears and above that were Mr Wei's cackles of laughter as he lay back in his seat in front of me. "No pain no gain, lah!" he chuckled.

'I had a moment of real panic at one major road junction when I belatedly realised that I hadn't the slightest idea where the brake was. But Mr Wei's urgent volley of instructions alerted me to the location of a large metal footbrake that was cunningly hidden under the seat. We emerged into the traffic miraculously unscathed, to a discordant fanfare of taxi horns.

'I gritted my teeth with determination and pedalled on, telling myself that the spa in my hotel was the perfect place to ease my shrieking muscles. By the time I reached there, Mr Wei had already adopted his traditional recumbent position; lying back with only his feet showing from the shady seat of his beca.'

Exam-style questions

Read carefully **Text C**, *Turtle Trekking – In Search of Costa Rica's Arribadas*, and answer the question that follows.

Imagine that you are either Heather or Eric. On your return from this trip you have been invited to speak about your experiences at an assembly for senior students in a local secondary school. Write the words of your talk.

In your talk you should refer to the following points:

- Some information about the area that you were visiting.
- Your thoughts and feelings during the turtle hunt.
- Your thoughts about the turtles, what you learnt about their lifestyle and why it is important that they are a protected species.

Begin your talk: 'Good morning, everyone …'.

Base your talk on what you have read in the text. Be careful to use your own words and address all three bullet points.

Write about 250 to 350 words.

Up to 15 marks are available for the content of your answer, and up to 10 marks for the quality of your writing. [Total: 25]

Text C: Turtle Trekking – In Search of Costa Rica's Arribadas

By Cherie Thiessen

Beneath a dense black ledge of clouds, a full moon hoists itself above the horizon, revealing the best place to cross the swollen rivers. We can't believe our luck. The downpour that has assailed us since dawn has stopped just in time for our trek along this deserted beach. There are four of us following our guide, Jorge: myself, my partner David, and our close friends Heather and Eric. Jorge has gone on ahead and we're to follow if and when he signals with his flashlight.

Fringed by a jungle of palm trees on one side and the Pacific surf on the other, and intersected by numerous rivers, Ostinal Beach on Costa Rica's Nicoya Peninsula is one of the world's most famed 'arribadas' beaches. Here, four to ten times a year between July and November, Olive Ridley turtles trundle ashore by the thousands to lay upward of 80 eggs each before returning to the sea. Thirty-five to 40 kilograms in weight and 60 to 75 centimetres in length, an Olive Ridley may be one of the smallest of the world's marine turtles, but it's still plenty big enough to stub a toe on.

Observing one of these mass egg-laying phenomena has long been at the top of our must-do list, but we've been following Jorge for an hour and one thing is fast becoming clear: there will be no arribadas tonight.

The sheeting rain had slowed us to first gear and rendered all possible sources of directions invisible. Were we even on the right road? We backtracked to a nearby farmer's home, arranged to leave our car in his field for a small fee, and then set off on foot with umbrellas, backpacks and uncertain spirits. The blood-curdling roars of howler monkeys followed us as we slithered through the mud and over the footbridge, our hoped-for rendezvous point.

There was still no vehicle in sight. Nothing to do but splash on. A pickup truck was bouncing toward us. Sloppy but enthusiastic greetings were shared all around, and then we were herded into the back of the open truck. A 15-minute dash through potholes and mud and we arrived at the village of Ostinal where a room in a hostel awaited us and our host pointed to his watch, indicating we would be turtle trekking at 10 p.m.

Sure enough, at 10 p.m., Jorge arrived and led us down a lonely stretch of beach. Now our eyes strain for a sign that far ahead, he's tracked down a Ridley. He has. The light flashes, and we hurtle forward, eventually to make out tracks leading from the sea to the banks of a rivulet. And yes, there's our valiant mamma Ridley trying to climb the crumbling bank. Programmed to return to the same stretch of beach each year, she has tumbled down the bank several times, unable to reach her destination. Jorge raises her up and over. She hesitates, crawls a short distance, and then seems to know she's home. She begins to dig with her back flippers.

The four of us hug each other. The howler monkeys are back, roaring in the trees, but they no longer sound ominous. The universe has tipped toward us, and we can't believe we are here at last. For two hours we stand entranced; the valiant Ridley first pushes her eggs into the deep, funnel-like hole she has scooped out then covers them with sand. Crying from exhaustion, the Ridley now begins to rock. She's gathering momentum for gigantic slams over the covered eggs, packing the disturbed sand solidly to protect her 'nest' from scavengers. These baby turtles will hatch without the comfort of their mother.

An hour later, we are still watching as she retraces her tracks, tumbling yet again down the riverbank, until at last she bathes her face in the waves of the Pacific.

Walking back, we keep smiling at one another. How will we get back tomorrow? Who knows? Where will we find anything to eat in this tiny village devoid of tourists? Who cares? Stepping off the secure path, we have entrusted ourselves to the kindness of strangers and been rewarded.

Source: https://travelingtales.com/turtle-trekking-costa-rica-arribadas

Exam-style questions

(N.B. The following passage is a longer version of the passage you encountered earlier in this Revision Guide on p.1.)

Read carefully **Text C**, *Tiger Encounter*, and answer the question that follows.

Imagine that you are Kuttapan, the mahout in *Tiger Encounter*. It is the evening of the day described and you are now at home, writing in your journal about the day's events.

In your journal entry you should:
- describe what happened during the day
- give your impressions of the tourists and visitors to Bandhavgarh National Park and of their behaviour
- explain what you find rewarding about working with Gautam and the other animals in the Park.

Write your journal entry.

Base your journal entry on what you have read in the text. Be careful to use your own words and address all three bullet points.

Write about 250 to 350 words.

Up to 15 marks are available for the content of your answer, and up to 10 marks for the quality of your writing. **[Total: 25]**

Text C: Tiger Encounter

The following passage is set in Bandhavgarh National Park, India. The writer is describing a meeting with an Indian tiger, one of the world's endangered species. The writer is accompanied by other visitors and a guide called Anil.

It's early morning and the dappled sunlight is just breaking through the trees of the deep Bandhavgarh forest. We're driving down a small dirt lane between Sera and Rajbera Meadows, behind the massive plateau from which Bandhavgarh takes its name. Our road is suddenly blocked by the massive grey bulk which is Gautam, the lead elephant used for patrols, tiger monitoring, and tourist forays into the jungle. Sitting astride Gautam is Kuttapan, the renowned mahout, the keeper and 'driver' of the elephant. He has been at Bandhavgarh for 24 years and knows more about its tigers than anyone. Kuttapan gets my attention and points to something on the road. It's the distinct impression of a tiger's body which has recently lain there. The imprint – torso, fore-paws and tail – lies clearly over any tracks or disturbances which may have come in the night.

Off to the right we hear the distinct 'bleep-bleep' – the alarm call of the chital, or spotted deer, announcing the presence of a predator. Kuttapan and Gautam go off to investigate and we begin to drive around to intercept them on the other side of the forest. Not ten metres down the road, we hear a loud 'varoom' – the call of the tiger – and we slide to a halt on the dusty road. Walking directly towards us at a distance of 100 metres is a large male tiger. It is one of the three-year-old males known to share this territory with his brother.

We sit in stunned silence in open-topped jeeps. Some cameras continue to whir and click and some knuckles begin to whiten as grips tighten on the seats and roll bars of the jeep.

The tiger continues his casual stroll directly towards us. About 20 metres from our jeep, he walks into a small clearing off the road, turns to mark a tree with his scent, then comes back out on to the road and walks past us, just a metre away from the jeep. Suspension of all breathing is the easiest thing in the world at a moment like this.

When the tiger is about 50 metres past us, our reverie is broken by a commotion in the forest across the road. Anil, our guide, whispers loudly, 'Wolves!' There, propped up like little statues in a clearing in the forest, are two Indian grey wolves. Rigid, alert, clearly in a state of alarm and agitation, they begin yelping at the tiger. The tiger spins around on the road and charges off into the forest after them.

We drive down the road to where we were originally going to meet Kuttapan and Gautam.

There, in an open clearing, stands the tiger, looking around as if to ask, 'Where'd they go?' We park the jeeps and watch a silent drama unfold.

As the tiger turns to walk away, out of the forest comes the larger of the wolves, probably the male, and scampers up to within a few metres of the tiger. The tiger turns his head and the wolf scampers back into the forest. The tiger continues to walk away down the road. Out of the forest comes the larger wolf again and moves up cautiously to within what is apparently a safe distance from the tiger.

This time the tiger turns round and glowers at the wolf, probably assessing the distance between them and the speed it would take to catch the wolf. They stare at each other for a few seconds; the tiger is still, and the wolf is nervously pacing back and forth. The muscles of the tiger begin to twitch and off goes the wolf into the forest again. Finally, after one more of these encounters, the tiger moves some distance away and the wolf disappears into the forest for one last time. We can only assume that the aggressive and bold behaviour of the wolf meant he was protecting some cubs and wanted to be sure the tiger was driven out of his territory.

The tiger, now left in peace, continues his stroll.

Source: Brian K Weirum/the Fund for the Tiger, adapted from http://www.thefundforthetiger.org/vignettes.html

Exam-style questions

(N.B. The following passage is a longer version of the passage you encountered earlier in this Revision Guide on p.6.)

Read carefully **Text C**, *I felt the breath of the beast and heard the volcano stir inside the mountain*, and answer the question that follows.

Imagine that you are Henry Porter, the writer of the article. On your return home you write a letter to your sister about your experiences in Iceland.

Your letter should include:

- a short account of what you did in Iceland
- your thoughts and feelings when you were in close proximity to Eyjafjallajökull
- how you think the eruption will affect Iceland and the rest of the world and what lessons the world can learn from the eruption.

Write your letter.

Base your letter on what you have read in the text. Be careful to use your own words and address all three bullet points.

Write about 250 to 350 words.

Up to 15 marks are available for the content of your answer, and up to 10 marks for the quality of your writing. **[Total: 25]**

Text C: I felt the breath of the beast and heard the volcano stir inside the mountain

Just before the second eruption of Eyjafjallajökull in Iceland last week, I was standing in the middle of the night in a deep black canyon with three companions straining to hear the volcano whisper its menace. A few hundred metres above us, a blizzard had smothered the mountain and extinguished the violent red glow I had seen from a plane three days before.

We had tried to get up the 1700 m volcano in our guide Saeli's super-jeep but were defeated by the weather and were now making do with the relative hush of a place called Thorsmorg, where JRR Tolkien had once stood and pondered the sheer black cliffs. We were aware of the occasional muffled explosion and the heavy, sulphurous scent of the beast. Saeli made me feel the rock either side of the gorge, which had been spewed out in a previous explosion and is much denser than normal larva. He explained that the magma has to punch its way through 200 metres of accumulated ice, which causes the material to compact.

I asked him what he would do if the mountain exploded like it had in the winter of 1821, an eruption that lasted for a full two years. He rubbed his chin and began to calculate the distance to the road (24 km), the top speed of his super-jeep over this terrain of rocks and torrents (30–40 km/h), the speed of the flood from a melting glacier (anything over 50 km/h), and concluded that we would not make it. The only chance would be to leave the jeep and climb to escape the flash flood of rocks, new lava, ice, mud and water. But then we would have the ash to contend with, to say nothing of the lightning that usually accompanies a major eruption.

Eyjafjallajökull (which translates as Island Mountain Glacier and is pronounced AYA-feeyapla-yurkul) was an extremely dangerous place, even before the moment last Wednesday when the fissure as long as the Mall in London became a fully fledged volcano shooting ash seven kilometres into the sky. Two days previously, Saeli had been part of a team searching for three Icelandic volcano enthusiasts who had been trapped in a storm.

Saeli found the body of one man, who had gone looking for a phone signal and perished in the cold. His female companion, who left the vehicle, also died. A second woman who had stayed in the jeep was clinging to life when they found her. Turns out they had run out of petrol. Pretty much everything Saeli predicted has now happened. The mountain changed shape. Thousands of square kilometres are covered in ash. All the local farms and settlements have been evacuated, the sheep and stocky Iceland horses rounded up and carried to pastures in the north and east.

The road where I stood last Sunday afternoon watching the light of the volcano pulse through the clouds like a summer storm has been swept away by the melting glacier. What had been a tourist attraction for two weeks, with helicopter rides, chefs cooking steaks beside the volcano, has become a fully fledged hazard that will seriously disrupt life in Iceland for a long time and is costing the airline industry £200 million a day.

I left before the big eruption, but even if I had been trapped in that magnificent wilderness there is a lot in me that would take pleasure from Earth's interruption of mankind's hectic schedule. Except for the odd heavy fall of snow and flood, we are hardly inconvenienced by natural events in Britain, but in Iceland, where they live on the surface of what sometimes seems like an entirely different planet, you become aware of nature's power to assert itself over our miserably self-important affairs and to dispose of life in a few seconds.

Source: Adapted from www.theguardian.com/world/2010/apr/18/eyjafjallajokull-iceland-volcano-eye-witness

Some tips about reading passages: Paper 1

- You should spend at least 10 minutes reading the passage in the Reading Booklet Insert before starting to answer the questions. Remember that Paper 1 primarily tests your reading and how well you have understood what you have read.
- It is very likely that you will not have seen the reading passage before opening your Question Paper in the exam hall. When you read it, it is important that you do not impose any preconceived ideas on it but do your best to understand what it actually says.
- The reading passages can be taken from any type of publication and from any author. However, it is unlikely that the content will be on a controversial topic.
- As far as possible, Examiners will attempt to find passages that are accessible in content and vocabulary for 16-year-olds.

- The passages chosen are likely to appeal to both male and female students and will avoid any content that may be offensive to students' cultural, political or religious beliefs.
- The reading passages may be taken from a wide range of text types – newspapers, magazines, fiction and non-fiction texts – but all passages will contain sufficiently imaginative use of language to provide the basis for questions testing your response to a writer's use of language.
- In order for the examination to discriminate effectively, some of the vocabulary and expression will be more difficult than the average. If you find that you do not fully understand everything that you read, do not give up – the important thing is to make sure that you answer the questions based on the sections that you do understand as fully and accurately as you can.
- In order to prepare for the examination, you should practise reading a wide range of passages – travel articles from newspapers and magazines are a common source of reading passages for the Cambridge IGCSE First Language English examination papers because they reflect the international principles of the examination.
- You should also practise for the exam by reading newspaper feature and opinion articles; these are more likely to provide the basis for the reading passages than straightforward news articles.
- Some passages may be taken from novels and short stories. It is highly unlikely that these will come from popular, modern novels as there are copyright restrictions on the use of many of these. It is more likely that fiction passages will be taken from texts that are out of copyright, written by authors who died more than 75 years ago (although it is likely that these passages will have been edited to remove 'difficult' or archaic vocabulary). If a contemporary fiction text is used then it is likely to have been written by a little-known author – or by one of the senior Examiners!

PAPER 2 Section A: Directed Writing

Key objectives

Paper 2, Section A

For Writing you should be able to:

- articulate experience and express what is thought, felt and imagined
- organise and structure ideas and opinions for deliberate effect
- use a range of vocabulary and sentence structures appropriate to context
- use register appropriate to context
- make accurate use of spelling, punctuation and grammar.

For Reading you should be able to:

- demonstrate understanding of explicit meanings
- demonstrate understanding of implicit meanings and attitudes
- analyse, evaluate and develop facts, ideas and opinions, using appropriate support from the text
- select and use information for specific purposes.

The key difference between the Writing questions in Paper 2 and Paper 1 is that the main focus of Paper 2 is on your Writing skills and not on Reading. Section A of Paper 2 contains a Directed Writing task based on two reading passages of between 650 and 750 words in length. Your answer should be between 250 and 350 words – take note of this; it is not necessary to write at great length in response to this question. (The second task is a Composition exercise, which we will consider later in this Revision Guide.) **Before starting to write your answers to the Directed Writing task it is extremely important that you spend some time reading the passages carefully in order to gain a good understanding of them.**

The Directed Writing task in Section A is likely to ask you to develop and evaluate the information in the passages in a discursive/argumentative/persuasive piece of writing. The focus of this task is, therefore, different from that of the Writing task in Paper 1. The wording of the question will provide you with a context for your response, an audience and a text type which will be one of the following: letter, speech, interview, or article.

This question is worth 40 marks – up to 25 are available for Written Expression and a further 15 are available for Reading. The question is likely to contain bullet points to help you structure your writing. In your response, you should ensure that you refer to all three bullet points. Your treatment of these points will allow the examiners to assess how well you have understood the original passages and the ideas that they contain.

Tip

Remember that this task will require you to interrogate the ideas contained in the original passages and to present your own ideas related to them – it is not expected that you will agree with everything stated in the originals but you are expected to justify your opinions and refer to the ideas expressed in the passages when doing so.

Reading skills

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As with Paper 1, it is important that the points you make in your response are firmly based on details from the passages and show understanding of them. You will be expected to show understanding of both explicit and implicit points. It is likely that you will engage with the explicit details when dealing with the first bullet point and that the second and third bullets will progressively require you to develop on points in the original that are implied rather than specifically stated.

Remember, this is a Directed Writing task so you should not make up material that has no connection at all to the passages. Although a good response is likely to go beyond the details contained in the passage, it will do so in a way that is convincing and shows a logical development from what is suggested in the originals. You should also ensure when dealing with the earlier bullet points that you do not make careless mistakes such as getting characters' names wrong.

Tip

It's a good idea to use your summary writing skills when preparing to answer this task. When you read the passages, keep in mind the precise wording of the question and make notes relating to the key points in the same way that you would when making notes for the summary task in Paper 1.

Written expression

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When writing your response, it is important that you show a consistent awareness of the genre in which you are writing and the audience that you are addressing. For example, if you are asked to write the words of a speech then it is a good idea to include the occasional comment or rhetorical question addressed directly to your imagined audience.

Key features of different writing genres

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The instructions for the Directed Writing tasks for Papers 1 and 2 will give you a genre in which your response should be written and an audience to whom your response should be addressed. A fully successful response to these tasks should be written in a tone and register that convey an awareness of the specific features of the designated genre in a convincing way.

You will be required to respond to the extended response to reading in Paper 1 and the Directed Writing task in Paper 2 in one of the following genres: letter, report, article, journal, speech or interview.

The following section contains advice about the key features of each genre – you should try to use some or all of them when writing your response in the appropriate form.

Letters

Cambridge IGCSE Directed Writing questions may ask you to write a letter, which could be either formal or informal. The following points should help with how to approach answering in this genre.

- When writing a letter as part of an examination question, either formal or informal, you will not be expected to include any address (either yours or the recipient's) at the head of the letter so you don't need to worry about this or how to format it. It is likely that the instructions on the Question Paper will tell you how to begin the letter, for example, 'Begin your letter to the newspaper with "Dear Editor..."'.

- A *formal* letter is one that is written either to someone whom you do not know well or to something such as an organisation, company or newspaper. It is likely to be concerned with putting forward ideas, making a complaint or requesting a particular service.
- Unless you are advised otherwise, a formal letter should begin with the salutation 'Dear Sir' or 'Dear Madam'. It should conclude with 'Yours faithfully' or 'Yours truly', followed by your full name. It may also be necessary to put a brief heading at the start of the letter, after the salutation, to refer to the topic about which you are writing, for example, 'Re: Item lost on number 37 bus'.
- A formal letter should be written in a formal tone so you should avoid colloquialisms and contractions. However, it is not necessary to use business jargon, such as *inst* and *ult*, as this is likely to obscure your purpose and also look unnecessarily stilted. It is important that such a letter is clearly focused and logically structured through paragraphs.
- Remember that in real life, the person reading your letter is likely to be very busy and would want to gain a clear understanding of your concerns as easily as possible.
- It is not usually appropriate to enquire after the recipient's health, and so on, when writing a formal letter.
- A letter to someone whom you know, but whom you would be expected to treat with some respect, such as a teacher or an elderly neighbour, should also be fairly formal in tone. It should begin by addressing the recipient either by their title ('Dear Headteacher') or their formal name ('Dear Mrs Fernandez'). It should conclude with 'Yours sincerely', followed by your full name ('Maria Garcia'). This would be appropriate, for example, if you are writing to Mrs Fernandez, who is a teacher at your school, and asking her to provide you with a reference for a part-time job.
- An *informal* letter is one written to a relative or friend. It is likely to contain personal information, for example, you may be writing to your grandmother to tell her about a school festival in which you took part.
- You should begin an informal letter by addressing the recipient by name, for example, 'Dear Granny' or 'Dear Lee'. There are no hard and fast rules as to how you conclude an informal letter but your valediction should be in keeping with how familiar you are with the person to whom you are writing. You should sign off with something like 'With love' (for someone you are close to) or 'With all best wishes' (for someone less close), followed by your first name only. Note that it is not appropriate to use 'Yours sincerely' when writing to a friend or relative.
- It is acceptable to use colloquialisms and contractions in an informal letter although you should not overdo them or fall into extreme teenage slang or 'text language'. It's important to remember that the ultimate audience for your letter is the person marking your work, who is trying to assess your competence in writing Standard English!
- Although it is important to keep clearly in mind the purpose for which you are writing the letter and to ensure that your answer is clearly structured and written in paragraphs, it is also acceptable to include some personal concerns such as enquiring about how other members of the recipient's family are getting on, and so on, as long as this does not detract from the overall purpose of the letter. It is best not to use such phrases as 'I hope you are all in the pink of health', however, as such expressions are now outdated and no longer in common English usage.

Speeches and talks

- If a Directed Writing task asks you to write a speech or talk then it is important that you establish an oral register from the start. You can do this quite simply by beginning with a statement such as 'Good morning, everyone; I'm here today to speak to you about ...' and then continue with the points that you wish to make, using the bullet points in the question to help you structure your speech. You should maintain the oral register by including such things as rhetorical questions and direct addresses to your audience. It is not necessary, however, to include stage directions or anything similar to add to the effect of your speech (for example, *Pause for dramatic effect*).
- As you are writing the words of your speech, it is perfectly acceptable to use colloquial phrases and even intended non-sentences to achieve an effect. These non-standard English devices should not be overdone, however, because, as always, you will be assessed on how well you can write using Standard English.
- It is important that you are aware of the purpose of your speech and that you adapt the register in which it is given to convince your audience of it. For example, if you are required to persuade your audience to a particular viewpoint, you might well wish to use some emotively toned language to sway their opinions. On the other hand, if your speech is intended to provide information (for example, informing parents of what is needed for students taking part in a school trip), then your language should be more balanced and could well contain examples to illustrate the details that you are providing.

Reports

- Reports should be written in a formal register, using plain English, as the primary purpose of a report is to convey essential details as clearly and effectively as possible. Reports should be logically structured and, as with other genres, it is sensible to use the bullets in the question to provide your basic structure.
- It is important not to confuse a report with a formal letter; a report should not contain a salutation ('Dear Headteacher', for example) nor a valediction ('Yours faithfully'). There should, however, be some indication for whom the report is intended at the beginning of the report (for example, 'For the attention of ...') and details of the name and position of the writer ('Report written by William Shakespeare, School Captain'). There should be a heading that states the report's purpose ('Report on Accident in the School Canteen').
- As mentioned above, a report should contain only the specific details required; you should adopt an objective tone and avoid falling into narrative or adding unnecessary descriptive details, personal reactions to or speculations about what is being reported. It is acceptable, however, to include recommendations as to further actions to be taken in your concluding remarks – the final bullet may well indicate the need for this.

Articles

- Some Directed Writing questions will ask you to write an article for a publication – this is likely to be some category of magazine, e.g. a school magazine, or a newspaper. There are no hard and fast rules as to how to approach writing an article as, to some extent, how you write will be determined by the type of newspaper or magazine stated in the question.

- If the article is for a newspaper, it is more likely to be intended for a local newspaper than a national or international one as this will allow you to use your own local knowledge and not require you to imagine yourself into a situation of which you have no experience. Similarly, it is likely that the nature of any magazine for which you are asked to write will be kept very general (a magazine for teenagers, a magazine about travel, and so on).
- If you are asked to write an article for a school magazine, those who mark your work will accept a wide range of styles. If your school actually publishes a magazine, then the sensible thing would be to use articles that you have read in that as a model for your answer. If your school does not publish a magazine as such, but issues a regular newsletter to parents then that would be an acceptable format to follow. If you do not have a suitable model in school on which to base your answer, then it is a good idea to base your article on the style of some other magazine that you read or have access to.
- As a general rule, an article should be relatively informal and clearly directed at the audience for whom it is intended, which will be specified in the wording of the question. You may, therefore, include colloquialisms and so on, if appropriate for the audience, but as always, don't overdo them. Subheadings may be useful, and features such as rhetorical questions and direct addresses to the audience may also help to produce a lively article that attracts its audience. In an examination answer, it is not necessary to indicate physical format such as columns or pictures.
- You should keep in mind that any article published in any sort of magazine will have been proofread (and corrected) by an editor before it is published. In many schools, a teacher of English will have the position of Editor of the school magazine. Before you write your article, keep the image of your English teacher clearly in your mind; think about what they are prepared to accept as good writing and what mistakes they would penalise you for in your own writing. If you produce something that you think they would approve of, then it is likely that you have written a successful response.

Interviews

- Occasionally, a Directed Writing task will require you to write the words of a radio or television interview between two speakers. This type of format is only likely to be set in examination papers that base the Directed Writing task on a lengthy Reading Passage. You should set it out like a playscript, with the person speaking named at the beginning of the paragraph and then the words of what he or she says.
- Depending on the nature of the question, you may be required to develop comments both from the questions of the interviewer and in the replies of the person being interviewed, which is likely to require the skills you have gained from practising argumentative tasks. It may be realistic for the argument for you to write some quick-fire exchanges in which both characters speak in short sentences or non-sentences, but if you do, be very careful also to include some longer, connected paragraphs. Remember that, as always, you are being assessed on your ability to write Standard English.

- It is more likely, however, that the main focus of the examination question will be on the points made by the person being interviewed and that the interviewer's questions (which may well reflect the bullet points in the question) will simply be one-liners to provide a structure for your response.
- Remember that the Reading marks in a task that is based on a lengthy stimulus passage focus on your use and development of the material in the passage. For example, such questions often ask you to imagine that you are the writer of the passage who is being interviewed about the events that you have described in the original passage. Try to ensure that everything you make your interviewee say is based on something that you read in the passage. In addition, it is important that, as far as possible, you make some attempt to reflect their personality, which you should have gained from reading the passage.
- The tone of your response is likely to be informal to suit the nature of the occasion, and the comments above about appropriate language when writing a speech or talk apply equally to an interview.

Journal entries

- You should note that the genre is 'journal' and not 'diary' entry. There is a slight but important distinction between the two terms. A diary entry could be very brief (such as, '2:30. Dentist, ugh!'), whereas a journal entry implies that what you write will be more developed than a collection of brief phrases and that your response will allow you to show how effectively you can write in standard English, using a range of vocabulary and sentence structures.
- Remember that what you write must be based on the details found in the original passage. Your journal entry should be written in the first person and should allow you to show your understanding of the character and attitude of the person you are writing as – it is unlikely that you will be asked to write in the character of the original narrator but more likely that you will be asked to imagine yourself as one of the other people mentioned in the passage. You can develop this person's thoughts based on the hints that the original passage has given about their background and circumstances.
- Your journal entry not only allows you to recount the events of the passage from a perspective slightly different from that of the original, but also to express your thoughts and feelings about these events and the other characters in the passage – it is important that you include both events and thoughts in your response.
- As a journal is primarily something in which the writer engages in personal reflection and is not necessarily intended to be read by anybody else, it is perfectly acceptable to use colloquialisms and an informal tone in the interests of producing authenticity; however, as with other genres in which you may be asked to write, it is important not to overdo these devices as ultimately you are being assessed on your ability to express your ideas clearly in Standard English.
- Examination questions requiring you to write a journal entry will usually give you a chronological context for what you write (for example, 'It is the morning after the events described ...'). A simple but effective way of creating a convincing journal register is to begin with a date and time ('09:00 hours, Friday', for example).

Sample questions and answers

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Section A: Directed Writing

Read **Text A** and **Text B** on home-schooling and then answer the question that follows.

Text A

Fact File: Is home-schooling right for your child?

For:

- Flexibility: Complete freedom in how and what to teach.
- Free time: No need for a strict timetable routine.
- Effective learning: One-to-one learning; work at your own speed.
- Independence and maturity: Responsibility is on children to complete their work.

Against:

- Anxiety: Initial worries that you are doing things wrong.
- Adjustment period: Feeling confident that you are doing the right thing for your child takes time.
- Cost: Home-schooling can cost more than traditional school education.

Text B

My School was my Home!

By Fleur Britten

In this magazine article, a university student describes her experience of being home-educated.

I don't have a single GCSE or A-level, but I'm in my third year at university, studying law. I was home-educated from the age of eight until 18. One of the universities I applied to responded by email, saying: 'Did you forget to fill the form in?' It's tricky and expensive to get qualifications if you're home-educated, especially if you want to do lots of them, and there's no incentive for schools to assist pupils educated at home. Some universities refused to consider my application; the university I was at was marvellous, though, and treated me like any other candidate.

Home-education was never the plan. My school closed down when I was eight, in the middle of the academic year. My parents asked me if I'd like to give home-education a go. I agreed, and I always enjoyed it. My father went out to work whilst my mother worked from home, but she was there all the time for us. She had done a bit of teaching before, although she isn't qualified.

Home-education is much less drastic than people imagine. It's not as though you're in your house all day, never meeting people. Other children are only in school for six hours a day, after all. The only difference is that for those six hours you are not sitting in a classroom, but getting around and leading a more active life.

My parents allowed my younger brother and me to take our own approach to studies – we were supervised, but it was very informal. We never had deadlines, exams, homework or even a timetable, but I don't have a problem with self-discipline. I might do nothing on a Wednesday, but work all weekend.

I'd go through phases of hiking in the hills or reading in a corner for two weeks. In the beginning, however, I did spend a few months watching appalling TV and playing computer games. Had it gone on, my parents would have acted, but I got over it. There's only so much daytime television you can watch!

I became fascinated with Antarctica, so my parents persuaded me to research it in more detail. They nudged me into subjects that I'd need, such as maths, and we had a French tutor who came weekly.

Education is much broader than someone sitting you down and telling you things. Mine was a question of working out what areas I was interested in, then finding the relevant book, website or museum. I discovered that academic institutions – the British Antarctic Survey and the Science Museum, for example – are very willing to respond to an interested ten-year-old. I appreciated the freedom to pursue interests to a greater extent than the school curriculum would allow. It's common that children in home-education don't get bored, and my lack of knowledge of advanced physics is not something I mourn.

I wasn't learning in complete isolation; there was a group of us who would get together for science experiments and museum trips. It is estimated that between 50,000 and 80,000 British children are educated at home each year, and there's a support service, Education Otherwise, that organises local groups and has an advice line.

People who haven't come across home-education before seem to think we have no social skills. I didn't find socialising a problem – I live in a city and made friends on my street. I also went to a music college and made friends there. You have to be more active socially, as it isn't provided on a plate, so it's more like an adult social life. I had a lot of work experience because I was free to go out and do it. I don't think home-education is perfect; it's just another valid model, though I've done well from it. I had a pleasant education, and it landed me a decent place at university.

Source: Fleur Britten/Sunday Times Style Magazine, 18 October 2009

1 In a school debating competition, you are speaking on the motion that 'Schools are not the only source of education'. You are speaking in support of the idea that home-schooling can be a positive alternative to formal school education and are basing your ideas on the experience of your next-door neighbour's daughter, who was taught at home and is now studying at university.
Write the words of your speech in which you explain:

- the advantages of being home-schooled
- the reasons why home-schooling may not be advisable
- why you would or would not recommend home-schooling.

Base your letter on the Fact File and the magazine article, but be careful to use your own words. Address each of the three bullets.
Begin your speech, 'Fellow students, I intend to speak from experience …'.
Write about 250 to 350 words. **Up to 15 marks are available for the content of your answer, and up to 25 marks for the quality of your writing.** **[Total: 40]**

Student's answer and teacher's comments

Fellow students, I shall speak from experience about a friend – I'll refer to her as Rose (not her real name).

I have known Rose since I was six. She is now in her second year at university and is reading for a degree in Philosophy. She is a confident character and is doing well in her studies. She received all her education at home. Both of her parents are teachers.

I asked Rose about being home-schooled; she thinks that it is one of the best methods of education. She said research has shown that home-schooled children do much better than school-educated children. Because they have so much time and freedom, not surprisingly, they have a more positive outlook on learning – it might be tempting sitting around at home doing nothing, but there's only so much of this you can do before bordom kicks in and studying becomes appealing. It soon becomes part of your daily routine – in the comfort of your own home. Rose thinks she benefited from home-schooling because it gave her direct responsibility of her education and her life, resulting in her becoming a mature person.

I've known Rose a long time and we've regularly discussed our different educational experiences. I've noticed how being home-schooled has given her control; she's been able to figure out what she likes and concentrate on that rather than having to do things she has no interest in. When she applied to university, she had a clear perspective of what she wanted to do in the future. She pursued her interests and researched all she needs to know about them.

I asked if she felt socially awkward not mixing with other students but there was no problem – she could go out as normal as long as she planned her studying carefully. The Education Otherwise service helped her to connect with local groups of home-schooled children on so many different levels – social, academic, personal – so there was no danger of her becoming an outcast or a misfit.

She did, however, have some difficulties in getting into some universities because despite many of them claiming that they don't descriminate against home-schooled candidates, she said that like other students she knows, she was denied a place by some establishments. Apparently, it depends on the subject chosen – applying to study Philosophy was not a problem as she had read widely and analytically. So, if you chose wisely, being home-schooled should not prevent you from reading for a degree.

Fellow students, I admire Rose for her commitment to her studies and for the success she has achieved. To be honest, I don't think that home-schooling would have suited me; when I was younger I was quiet and shy and I benefited from mixing with some of you and making friends who support me in all I do. I think there is much to be said for home-schooling, however, if the circumstances are appropriate and you are securely self-confident with a supportive home background

Thank you for listening to my speech. I urge you to vote for the motion.

Appropriate introductory material; it sets a suitable tone for the speech, doesn't go on too long and skilfully leads into the main points.

Makes a clear statement as to the writer's opinion about home-schooling. Good attempt to bring in relevant details from the passage. Effectively turns what could be negative points into positive ones.

Moves effectively from the general to the specific at this point in response to Bullet 3. Continues to use ideas/points from the original which shows good understanding and they're applied intelligently, but there's a tendency to be a little over-reliant on them.

All these are good and relevant points but they are still rather generalised; the writer could have included some more details about the experience of a conventional school education to balance the argument a little more.

That's better – the concluding point is related to the speaker's own experience as well as that of Rose and uses contrasting aspects of their characters to support the recommendation.

This is a good Band 5 response for Reading with a mark of 11. It is thorough and focused, generally perceptive and convincing. The student has picked up on points implied in the original and has effectively developed and assimilated them into the requirements of the task. There needs to be a little more development of ideas focused more specifically on Rose's character to gain a Band 6 mark.

The Writing mark is 21 (again, good Band 5). There is a consistent sense of audience and use of an appropriate register. There are varied and fluent sentence structures and the speech is securely structured with a good use of appropriate vocabulary which is generally precise. Overall, the structure, sentence variations and range of vocabulary are good but do not quite have the range and sophistication to achieve a Band 6 mark. Spelling, punctuation and grammar are almost always accurate but there is the occasional unforced slip.

Total mark: 11 + 21 = 32

What to aim for in your response

Responses might use the following ideas:

Bullet 1: Advantages of being home-schooled

- Enjoyable procedure; pupil is kept active and can follow own interests. Visits (to museums, and so on) can be easily arranged. Less chance of pupil becoming bored.
- There is a support service if needed; work experience can be arranged when appropriate. Research suggests that home-schooled students are higher academic achievers.

Bullet 2: Reasons why home-schooling may not be advisable

- It's difficult to take IGCSEs or A-level qualifications without being attached to a school and not all universities accept home-schooled applicants. The student has to be very self-disciplined as there are not the usual school requirements of deadlines, homework, regular testing and timetable. There are distractions, for example, the television; private tutors are likely to be required and their fees are high.
- Being taught at home can lead to the student becoming isolated so it is necessary to provide opportunities for socialising with peers. Socio-economic factors are important for the success of the procedure and only a small proportion of students are home-schooled and not all parents are effective teachers.

Bullet 3: Reasons for recommending home-schooling or not recommending it.

Responses may decide that home-schooling is recommended or home-schooling is not recommended because:

- **For:** The child can choose own teachers and choose to work at favourite subjects. The child can develop independent research skills and will become more mature and self-motivated. It is important that the parents offer firm but flexible support to the child on an individual basis.
- **Against:** The child may dislike teachers who make demands and/or reject subjects that are not liked. Rather than becoming mature and responsible, the child may remain childish and non-achieving and may also reject the support offered by parents. The child may suffer from not having the regular company of and competition from other students; (s) he may reject notions of self-discipline, working to deadlines, and so on, and expect to be indulged and to do what (s)he wants.

The discriminator is the evaluation of the arguments, which requires students to draw inferences and make judgements about whether the advantages outweigh the disadvantages in different cases. Perceptive responses are likely to give consideration to the personality and circumstances of a young person considering this path. Ideas and opinions must be derived from the passage, developing its claims and assessing their implications with clear and persuasive arguments.

Marking criteria for Paper 2, Section A

As previously stated, your work will be marked for both Reading (Content) and Written Expression. The main criteria that Examiners will use to decide their marks are summarised below:

Writing		
Use the following bands to give a mark out of 25 for Writing.	**Marks**	**Comment**
Band 6	22–25	Responses at this level will show a consistent awareness of the audience for whom they are written and use an appropriate and highly effective style and register. There will be a wide range of sentence structures which are controlled with confidence and a varied range of vocabulary used with precision. The writing will be well structured with paragraphs organised to control the reader's response. Spelling, punctuation and grammar will be almost always accurate with very occasional slips.
Band 5	18–21	Responses at this level will show a generally secure awareness of audience and will be expressed fluently with some sense of style. Sentence structures will be varied and vocabulary will be chosen effectively. The writing will be securely structured through the use of paragraphs and will be soundly sequenced. Spelling, punctuation and grammar will be generally accurate but there may be minor errors as a result of attempting ambitious structures or vocabulary choices.
Band 4	14–17	There will be an awareness of the audience for whom the task is addressed. Most sentences will be correctly structured and vocabulary will be adequate and sometimes effective although is likely to be lacking in precision. The response will generally be soundly structured through the use of paragraphs. There will be some errors of spelling, punctuation and grammar but expression will be mainly accurate.
Band 3	10–13	At this level, there will be an inconsistent awareness of audience and the style may not be appropriate. Sentences will be lacking in variety and be either mainly simple or faultily structured. Vocabulary will be limited, lacking in precision or over-reliant on that of the original texts. The response may be very simply structured, or reliant on that of the original texts or lacking in coherence in places. There will be frequent errors of spelling, punctuation and grammar, some of which will be serious.
Band 2	6–9	• Limited style. • Response is not well sequenced. • Limited vocabulary or words/phrases copied from the original text. • Limited awareness of appropriate register for audience and purpose. • Persistent errors of spelling, punctuation and grammar. Responses at this level will lack clarity as a result of very limited vocabulary and confused sequence of ideas. There will be very limited awareness of an appropriate register for audience and purpose. Serious errors of spelling, punctuation and grammar impede communication.
Band 1	1–5	Vocabulary will be either very limited or simply copied from the original passages. There will be very little awareness of an appropriate register for audience and purpose. Serious flaws in sentence structure and organisation of content, frequent errors of spelling, punctuation and grammar cause communication to break down.
Band 0	0	No creditable content

Reading		
Use the following bands to give a mark out of 15 for Reading.	**Marks**	**Comment**
Band 6	13–15	The response shows a detailed and perceptive understanding of the stimulus material and of the requirements of the question. In particular, there is a strong response to inferential details. Details from the original are convincingly developed to meet the requirements of the task.
Band 5	10–12	Responses at this level will deal successfully with some details both explicit and inferential from the stimulus material and will make some evaluation of it. The reading material will be used in support of the student's argument with some thoughtful development of some of the points made.
Band 4	7–9	Responses at this level will make satisfactory use of some details from the reading material. There will be clear evidence that the reading material has been understood but details from it are likely to be treated adequately without being developed in any great detail or at length.
Band 3	5–6	The response will include points relating to the explicit ideas and opinions in the reading material although it is likely that they will not be developed in any detail and will be used superficially without any appreciation of the underlying issues.
Band 2	3–4	Responses at this level will have some relevance to the content of the reading material, but the treatment of the points may be repetitive or inappropriate to the requirements of the question and there will be very little use of textual evidence to support comments made.
Band 1	1–2	Responses at this level will have very little or no relevance to the reading material and/or the question, or may comprise indiscriminate copying from the passage.
Band 0	0	No creditable content

Exam-style questions

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Exam-style questions ☐

Read **Text A** and **Text B** about teenagers and part-time jobs and then answer the question that follows.

Imagine that you are a high school student who has held a part-time job for the last two years. Your younger sister who will shortly have her fifteenth birthday is thinking about working part-time to help her through school and has asked you for advice. Your sister works hard at her education but does not find her schoolwork easy.

Write a letter to your sister in which you explain:

- the advantages of having a part-time job
- the possible problems that may arise from having a part-time job
- why you would or would not recommend that your sister takes a part-time job.

Base your letter on the article. Be careful to use your own words.

Begin your letter, 'My dear sister …'.

Write about 250 to 350 words.

Up to 15 marks are available for the content of your answer and up to 25 marks for the quality of your writing. **[Total: 40]**

Text A

Adolescence is that difficult period of time when carefree children transition to responsible adults … we hope. That is the goal, after all: for teens to develop into mature, productive, responsible members of the community. One method for assisting this transition is obtaining part-time employment. A job can help teenagers better develop their identities, obtain increased autonomy, achieve new accomplishments, develop work experience, and become more independent of their parents.

According to the US Department of Labor, 50 per cent of American teenagers hold informal jobs, such as babysitting or yard work, by age 12. Boys tend to begin their jobs at younger ages and work more hours than girls. By age 15, nearly two-thirds of American teens have had some kind of employment. By the time teens graduate from high school, 80 per cent will have held a part-time job at some time during the school year. The average high school student works 20 hours per week, and about 10 per cent work full time (35 hours or more).

There are many obstacles to teens obtaining employment. Finding reliable transportation is critical, and that can be difficult if the job is not close by and the teen's parent(s) work(s). Fighting stereotypes that employers have about adolescents, such as poor attitudes or lack of skills, can be challenging. In this particular economy, there aren't very many job opportunities for teens.

Teens want to work for a variety of reasons, but more than half report their involvement in work is motivated by the desire to buy things. Typically, teens spend their money on car expenses, recreational expenses, clothing, educational expenses, saving for college, and helping their families with living expenses (e.g. rent, groceries).

Text B

Benefits of Teens Holding a Part-Time Job

There are many benefits to adolescents obtaining employment, including:

- They obtain (valuable) work experiences, which are excellent for a résumé.
- They learn how to effectively manage finances. Even if the teen is simply using their earnings to pay for their own expenses, they will learn to budget between clothes, movies, and car expenses.
- It may provide networking possibilities and set a child on a rewarding lifetime career path.
- It provides constructive use of free time. An after-school job can also provide adult supervision, especially if parents work longer hours than a typical school day. Employment gives teens less time to engage in risky behaviours.
- They learn time-management skills.
- They form good work habits.
- They gain useful, marketable skills such as improving their communication, learning how to handle people, developing interview skills and filling out job applications.
- It instils new confidence, a sense of responsibility and independence.

Drawbacks of Teens Holding a Part-Time Job

There are also negative consequences of teen employment that may outweigh the positive benefits, such as:

- Less time for homework. Working students may not have or make the time to complete their work.
- Higher rates of absenteeism and less school involvement. Employment may place constraints on a student's study and sleep time. Fatigue or lack of preparation for the day's academic activities may discourage the working teen from going to school and a job may take the place of extracurricular activities.
- Lower grades in school. Students who work more than 20 hours a week have grade point averages that are lower than other students who work 10 or fewer hours a week.
- More likely to use drugs and alcohol. Research suggests that substance abuse is higher for students who work 20 or more hours per week.
- Development of negative views of work itself. Early entry into a negative or harsh work environment may encourage negative views of work. This would depend greatly on the maturity level of the teenager and the type of job obtained.
- Increased stress. Balancing work and school can prove to be too much for any student.

Research seems to suggest that students who work 10 or fewer hours a week gain the benefits of employment, while students who work more than 20 hours a week suffer the negative consequences of work mentioned above. Other factors that affect how students handle employment and school life include the intensity and difficulty of the work done.

Source: https://middleearthnj.wordpress.com/2010/04/02/teenagers-and-part-time-jobs-benefits-drawbacks-and-tips

Exam-style questions

Read **Text A** and **Text B** about body detox and then answer the question that follows.

You are asked to write an article for your school magazine for students in your year group about the benefits and drawbacks of taking part in a detox programme. Your school is very committed to encouraging students to practise healthy eating, but you know that many of the students (both boys and girls) are not greatly in favour of this policy. Your article should contain reasons both for and against taking part in a detox programme, but should conclude with a definite recommendation either for or against that takes into consideration what you think is best for the year group as a whole.

Write your article, in which you explain:

- the advantages of taking part in a detox programme
- reasons why taking part in a detox programme may not be to the advantage of your fellow students
- your reasons for recommending or not recommending that your year group should take part in a detox programme.

Base your article on the website extracts. Be careful to use your own words.

Begin your article, 'Different people have different opinions about the value of taking part in a detox programme ...'.

Write about 250 to 350 words.

Up to 15 marks are available for the content of your answer and up to 25 marks for the quality of your writing. **[Total: 40]**

Text A

Benefits of Body Detox

An Energy Boost

Are you always feeling tired? You're not alone. As of a matter of fact over 40 million Americans experience sleep deprivation on a regular basis. You need an energy boost and a good detox can provide it.

A detox cuts out all unnatural and unhealthy substances like caffeine and sugar. This allows your body to purge toxins that drag you down throughout the day.

The body's organs can function at full capacity when you are not inundating them with chemicals. This alone boosts your metabolism and causes your body to work harder on your daily task and reduces its need to waste energy on bodily functions.

Cleansing and Clearing the Body of Excess Waste

Everyone knows that a messy home is an unhealthy home. You always rid your kitchen of trash and provide a clean environment for your family to live in; however, many people neglect their own bodies when it comes to waste management. A detox can help internal body waste removal.

The colon is one of the most important organs in your body and its job is to help your body remove waste. Eating processed food over the years causes your colon to back up and become filled with waste. This back-up releases waste toxins and nasty bacteria into your body. With a detox you flush out your colon, allowing it to catch up and work properly.

Your liver is with you every time you need to burn fat and clean up the body. It's like a living sponge and soaks up all the toxins. By drinking plenty of water with your detox you can remove a lot of the fatty cells in your liver.

Weight Loss

Unfortunately we live in a society where many people are overweight and as you may already know, this can bring on chronic diseases such as heart disease and diabetes. Fortunately you can lose weight faster than ever with a detox program and here is why:

When you detox you primarily eat all organic substances that contain little to no fats or artificial sweeteners. This cuts your average calorie intake drastically.

One of the main benefits associated with detoxing and weight loss resulting from detoxification is the reduction in insulin resistance and curing pre-diabetes. Doctors claim that a reduction of just 10 per cent of your BMI can result in not taking high blood pressure medicine and reversing insulin resistance.

Detoxing also helps the anti-ageing process and results in better hair, skin, and joint function.

Source: www.seattleurbannature.org/benefits-of-body-detox

Text B

Do detox diets offer any health benefits?

Answers from Katherine Zeratsky, R.D., L.D.

Detoxification (detox) diets are popular, but there is little evidence that they eliminate toxins from your body.

Specific detox diets vary – but typically a period of fasting is followed by a strict diet of raw vegetables, fruit and fruit juices, and water. In addition, some detox diets advocate using herbs and other supplements along with colon cleansing (enemas) to empty the intestines.

Some people report feeling more focused and energetic during and after detox diets. However, there's little evidence that detox diets actually remove toxins from the body. Indeed, the kidneys and liver are generally quite effective at filtering and eliminating most ingested toxins.

So why do so many people claim to feel better after detoxification? It may be due in part to the fact that a detox diet eliminates highly processed foods that have solid fats and added sugar. Simply avoiding these high-calorie, low-nutrition foods for a few days may be part of why people feel better.

If you're considering a detox diet, get the OK from your doctor first. It's also important to consider possible side effects. Detox diets that severely limit protein or that require fasting, for example, can result in fatigue. Long-term fasting can result in vitamin and mineral deficiencies.

Colon cleansing, which is often recommended as part of a detox plan, can cause cramping, bloating, nausea and vomiting. Dehydration also can be a concern.

Finally, keep in mind that fad diets aren't a good long-term solution. For lasting results, your best bet is to eat a healthy diet based on fruits and vegetables, whole grains, and lean sources of protein.

If you do choose to do a detox diet, you may want to use it as a way to jump-start making healthier food choices going forward every day.

Source: www.mayoclinic.org/healthy-lifestyle/nutrition-and-healthy-eating/expert-answers/detox-diets/faq-20058040

PAPER 2 Section B: Composition

Key objectives

Paper 2, Section B

The Composition task tests the following objectives for Writing:

- articulate experience and express what is thought, felt and imagined
- organise and structure ideas and opinions for deliberate effect
- use a range of vocabulary and sentence structures appropriate to context
- use register appropriate to context
- make accurate use of spelling, punctuation and grammar.

Cambridge IGCSE First Language English Paper 2 primarily tests Writing skills.

We have already dealt with Section A on this Paper (which is a Directed Writing task) in Section 1. Here, we will consider Section B, which is a Composition task and, apart from the Summary writing task in Paper 1, is the only question in the Cambridge IGCSE Examination that is marked exclusively for the quality of your Written Expression.

As you are aware, Paper 2 is an alternative to Coursework (Component 3), which also predominantly tests Writing. Although this Revision Guide is not specifically concerned with the Coursework component, those of you who are entered for Component 3 should still find some of the advice contained here of some use when preparing to write Assignments 2 and 3.

Section B in Paper 2 requires you to write **one essay only.** You will be given a choice of either a descriptive or a narrative topic. There will be two options from which to choose for both descriptive and narrative topics. So, before you start to write, you must decide whether you intend to write a descriptive or a narrative essay, and once you have made this choice, you must then choose one of the appropriate topics as your essay. *It is very important to keep the requirements of this question clearly in mind – every exam session there are students who, for whatever reason, try to answer all four topics and seriously damage their chances of reaching a satisfactory grade in the examination as a whole.*

Note: You will not be asked to write an argumentative/informative essay as this type of writing is assessed in Section A.

The Composition task is worth 40 marks out of the 80 allotted to Paper 2. Up to 16 marks are available for the content and structure of your answer and up to 24 marks are available for the style and accuracy of your writing. You should write between 350 and 450 words and you should spend about one hour on answering this question.

What to aim for in your response

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Content and structure

An essay achieving Band 6 for content and structure (14–16 marks) will exemplify the following qualities: overall, the content will have complexity, and will be realistic, convincing and sophisticated. The structure will be secure, well balanced, and carefully organised and controlled.

Content and structure		
Use the following bands to give a mark out of 16 for Writing.	**Marks**	**Comment**
Band 6	14–16	A Band 6 descriptive essay will convey a convincing overall picture, presented with some variety of focus; imagery will be well defined and developed. The main focus of the response will be on description, with any narrative elements fully subordinated to the main purpose. The plot of a Band 6 narrative response will be convincing and supported by elements of fiction writing, such as clearly detailed description, characterisation and climax.
Band 5	11–13	A Band 5 response will, in general, contain interesting and realistic features of content with a well-ordered and coherent structure. At Band 5, descriptive essays will give an impression of reality though well-chosen imagery, although there may be some inconsistencies in the overall picture. A Band 5 narrative response is likely to include some interesting features with some attempt to create suspense and climax, although there may be some inconsistencies overall.
Band 4	8–10	Essays achieving Band 4 marks will generally be straightforward in content, with ideas that are satisfactorily appropriate to the task presented with some development. The essay will be competently structured with sentences mainly well sequenced within paragraphs. Band 4 descriptive essays will include a selection of appropriate ideas and images with some attempt at development. There may well be a tendency to take a narrative approach but this will not predominate. Narrative essays at Band 4 level will have a straightforward plot which is soundly organised with some attempt to include details of character and setting.
Band 3	5–7	Band 3 essays will contain some relevant ideas that have some development. The structure will be easy to follow but not necessarily well balanced, with some sections being too long and others too short. Band 3 descriptive responses will contain a series of straightforward details and may well follow a not entirely appropriate narrative approach. Band 3 narrative responses, on the other hand, may contain some details relevant to the topic and some attempt to present character and descriptive details, but these are likely to be outweighed by unrealistic events and plot devices.
Band 2	3–4	At Band 2, content of essays is likely to be simple and presented in such a way that ideas and events are not fully believable. There will be evidence of an awareness of the need to structure but paragraphing will be inconsistent and sentence sequences will not be secure. At Band 2, attempts to write descriptive essays are likely to degenerate into narrative responses, with the result that there are insufficient descriptive details. Narrative essays at Band 2 level are likely to involve simple plots consisting of events that lack credibility or to be presented in such a way that it is difficult to understand clearly what is meant to be happening.
Band 1	1–2	Essays given a Band 1 will be inconsistent in content, with much irrelevance to the topic resulting in a lack of clarity and a loss in interest on the part of the reader. They are likely to be lacking in a clear overview of the plot as a whole, so that the structure is frequently unclear and confused. Band 1 descriptive essays may include some details relevant to the topic but these are undeveloped and unstructured, with the result that the overall picture is unclear. Band 1 narrative essays will seriously lack coherence of plot and the events included will be haphazardly presented.
Band 0	0	No creditable content

Style and accuracy

The Band descriptors for style and accuracy are generic and common to both descriptive and narrative essays. They stay the same from session to session and are not dependent on the wording of specific questions.

Style and accuracy		
Use the following bands to give a mark out of 24 for Writing.	**Marks**	**Comment**
Band 6	21–24	Writing is consistent, stylistically fluent, linguistically strong and almost always accurate; there is a clear, consistent and subtle awareness of audience. Vocabulary will be wide and consistently appropriate. Sentence structures will be varied and used appropriately. Spelling, punctuation and grammar will be almost always accurate apart from very occasional slips.
Band 5	17–20	Writing is mainly fluent, sometimes linguistically effective and generally accurate; there is an awareness of audience which may be partial or inferred and sentence structures will be appropriate to the audience. There will be a deliberate attempt to use a range of vocabulary to interest the reader. Spelling, punctuation and grammar will be mainly accurate.
Band 4	13–16	Writing will be clear and competent but vocabulary and grammatical structures may be plain and straightforward. Vocabulary will be adequate but generally lacking in precision, range and/or variety. Sentence structures are likely to be repetitive and sentence separation will be mainly accurate. There will be minor but frequent errors of spelling, punctuation and grammar.
Band 3	9–12	Writing is clear and accurate in places, but vocabulary and grammatical structures will be limited with some serious errors that may start to blur communication. The vocabulary used will be plain but mostly correct. Simple, and mainly correct, sentence structures will predominate but there will be some errors of sentence separation and frequent errors of spelling, punctuation and grammar.
Band 2	5–8	Writing is simple in vocabulary and grammar but the overall meaning can be followed. The choice of words may sometimes communicate meaning satisfactorily. There will be frequent and serious limitations of sentence structure and sentence separation. Errors of spelling, punctuation and grammar, which are occasionally serious, start to impede communication.
Band 1	1–4	There are serious grammatical errors and vocabulary is limited and imprecise; persistent errors impede communication. The linguistic limitations seriously impede communication. Sentence structures lack control and are rambling or incoherent. There are persistent errors of spelling, punctuation and grammar which result in the reader having only a partial understanding, at best, of what has been written.
Band 0	0	No creditable content

Some tips about Composition: Paper 2

- Remember that the suggested word length of your essay is between 350 and 450 words. This is equivalent to one and a half to two sides of A4 paper of average writing (8–10 words per line). You are not expected to write at great length and it is best not to do so. You have only one hour to write your essay. You must spend some of this time planning what you intend to write and reading through what you have written when you have finished.
- Planning includes deciding which topic you are going to choose, as well as thinking about what you will say about it. It may help to decide beforehand which type of essay (descriptive or narrative) you can best write under exam conditions as this will help cut down the options that you have to choose from.
- Remember, the type of essay that you can best write under exam conditions may not be the same as the type of essay you most enjoy writing! You may love writing stories but the best stories you have written in school run to over 1,000 words. You do not have time to

write at this length in an exam hall so it's quite likely that you will do better by choosing a descriptive topic where you find it easier to write economically.

- It is a very good idea to make a brief plan of the essay you intend to write – this need not be too detailed, but should at least contain the main topic of each paragraph (including the introduction and conclusion). Once you have made your plan and are happy with its structure, try to keep closely to it – introducing new ideas half way through writing your essay is likely to lead to the final version being unbalanced.
- You should not attempt to write a rough draft of your essay first and then re-write it neatly. Make your plan first and then write that up neatly!
- Do not try to learn by heart an essay that you wrote earlier and then to reproduce it in the exam hall by trying to make it fit one of the topics. You will not be successful in doing this and Examiners will easily spot what you have done. However, it may sometimes be helpful to use ideas or even some descriptive details from essays that you wrote earlier within your exam essay if you are confident that they are fully relevant.
- It is usually easier to base details of a descriptive essay on a place or person known to you rather than trying to create something entirely imaginative. Remember, however, that it is highly unlikely that the person marking your paper will be as familiar with the subject as you are so it's perfectly acceptable to embellish your description or even add details from a completely different place to make your description more interesting.

Sample questions and answers (narrative)

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1 Write a story in which two people meet again after a long period apart.

Top-level student's answer

Note: Spelling and other errors have been left as they were made by the original writer.

I remember seeing my husband off from the harbour like as if it was just yesterday. But it was not only yesterday. It was ten years ago.

My husband, the trusted Lord-General Jason of the King, was sent off on a voyage in search of what sea merchants and travellers had called the 'Paradise Islands'. The expedition was said to be for only three years. But those three years were long gone and my husband had still not returned.

I was his lady, Lady Adrienne and I was known to be the fairest in the land. Upon my husband's departure, many men had come to seek my favour and be their next bride upon the death of my husband on his voyage. How terrible they were.

So many years had I waited, so many more men had believed me a widow. I housed about a hundred men in my and my husband's compound – none of which were in the very least polite or willing to leave the compound. They frequently badgered me to pick one of them as my new husband, but I bided my time, pretending that if my sewing of a new robe for my husband's return was completed before he came back, then I would choose. But every night, instead of moving on to the next stitch, I would undo the stitches I had done during the day.

Jason promised his return. I had promised to wait for him.

I kept our compound, comprising a thirteen roomed mansion and courtyard facing the sea, very neat and clean, cleaning up the grime left by the very stubborn townsmen from the floor. I also kept my husband's sword – the Dragomir – which was hung up above the fireplace, clean and ready to use upon his return. This sword was special to him. It was the sword that helped him to win the King's favour. It was also made by my husband himself before he earned his merits and his post. It was made of materials only he knows about, and far too heavy to be lifted by anyone else other than himself. It was the only thing that constantly reminded me of his promise to return home.

The ragged and dirty townsmen in my home were still badgering me to pick a new 'handsome face'. I consistently reminded them of the robe that I was making for my husband's return, and the promise of choosing someone new when he failed to return upon the robe's completion.

One night, however, some of them decided to be even more intrusive and came into my study where I was undoing the stitches. They saw me and next morning dragged me out into the courtyard and smashed my work in the presence of everyone else.

'She's a crafty one, she's been undoing the stitches for the past seven years!' One of the ruffians yelled out.

'No wonder it has been taken forever for her to finish it!' Another one yelled. 'Choose someone now!'

Upon that sentence the rest of the crowd jeered on, 'Choose!'

A loud clang stopped the jeering. My husband's sword had fallen off its holder. It gave me an idea.

'I would like to suggest a challenge for my ... new husband... whoever is able to wield my husband's sword will be my new champion!'

At this, the ruffians turned silent. I had caught them. A raggedy figure stumbled into my courtyard. He was stick thin and had grime all over his torn robes.

'Lady Adrienne, I'm home...' he gasped and stumbled onto the porch.

'This man is Lord-General Jason? No way! Measly thing!' said a ruffian spitefully. 'Prove it before you say it.'

Silently, the ragged, unkempt man staggered to the sword now lying in front of the fireplace and effortlessly picked it up, in the same manner he used to do, holding it high above his head with the same air of authority a Lord-General should have. His overgrown, unshaven head of hair was cleared from his face by a small gust of wind and showed the exact same, but rather dishevelled, face of my husband, Lord-General Jason. The townsmen backed away in shock and awe.

I thanked the Gods. My champion had returned.

Teacher's comments

This is a well-sustained story of about 700 words. It exceeds the suggested word length but there is no reason to penalise it for this. The plot is tightly structured and well controlled; there is no unnecessary padding or use of redundant detail. This is first draft writing and bearing in mind the constraints imposed by a timed examination, it is a very impressive piece of work. The content of the story is not entirely original; it clearly derives from the story of Penelope, Odysseus's wife, in Homer's *Odyssey* but the student has adapted the source story skilfully and made it into an independent and personal narrative. We should remember that we are primarily assessing the skill of the student to construct a complex and controlled narrative which engages the reader through its structure and characterisation, and this story fulfils that requirement very well. It deserves a good Band 6 mark for content and structure.

The mark for style and accuracy is at the top of Band 5. Overall, the writing is fluent and generally accurate (there are a few blemishes of expression, especially in the opening paragraphs). There is a consistent awareness of audience and some effective use of short sentences to emphasise important details. There is also a well-handled passage of direct speech towards the end of the story which is accurately punctuated. The vocabulary is usually appropriate but a little lacking in range and precision – for example, there is some repetition of the word 'ruffians' and this word also does not convey fully the nature of the would-be suitors who, presumably, would be men of good social standing.

Despite these minor concerns, this is a sophisticated and impressive narrative and is a good top level response.

Note: This story would also gain a good mark if it were submitted as a response to Coursework Unit 2. However, to ensure a top mark, a teacher would expect that the student would, independently, revise the first draft of the story to improve some of the vocabulary and to develop the ending a little more – something that there clearly wasn't time to do under examination conditions.

Sample questions and answers (descriptive)

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1 Describe a place that you used to know well but haven't seen for several years.

Mid-level student's answer

Today is the day. I finally go back to my home town, after several years. I am so excited to finally visit this place as it was my favourite place to be when I was younger. How I loved the atmosphere, there was not one pot hole in the roads, the surroundings are spectacular and ever so beautiful.

How ever, after returning, it is not what I expected. This place has changed into something that I hate. The streets are Polluted, so much rubbish, the roads haven't been looked after so its full of pot holes, so many people are smoking now, so the air has been polluted.

The place that I loved and where tourists came, has now turned into a tip. A place not worth being in. I came this far, to enjoy my trip, to find out, this has been the worst day of my life. Those 5 hours of driving, was a complete waste of time.

It hurts me to know, that people can't respect the beautiful they once had, to turn it into a rubbish tip, where no one ever wants to go.

This used to be a massive tourist attraction where everyone came to visit on a holiday, to get out and relax.

I can still remember the time, when I went out to the gorgeous lake with my friends and we went jet skiing. That was the best time of my life.

I tried to relive that moment but it just wasn't the same. Not only did the lake look rather different, but my friends had changed also. I know that we all change over time, but they had dramatically changed, and I didn't like who they have become.

Over all, my visit was the worst experience I have had in a long time. Leaving was hard enough, but returning to see a city like this, was awfull. I shouldn't have even bothered coming back.

Next time, I hope to come again, and see this place changed, for the better. Back the way it should have been and we should see a massive change in population, due to so many people migrating to a wonderful place. My hopes are high, but would be amazing to see this place grow again for the good.

Teacher's comments

This response is of adequate length (380 words). It is competently structured with some development and the paragraphs are soundly organised. Overall, this is a low Band 4 response. The main limitation of the content and structure of the essay is that the student has used a narrative structure to frame the description and by doing so, it would seem that many of the descriptive details have become subordinate to the narrative focus. For example, the sense of disappointment the writer feels at the changes in his or her hometown could provide an effective basis for a detailed description of the way the town has changed (and of what it has changed from). Unfortunately, all we learn is that the town, at one time, was a beautiful, massive tourist attraction with a gorgeous lake and now it has become a 'rubbish tip' where no one wants to go. The essay would be improved considerably if the writer had given specific details of what made the lake beautiful in previous days (for example, the colour of the water, the surrounding countryside, the peaceful atmosphere, and so on) and reinforced this with further details of why it now appears like a rubbish tip (litter dropped by tourists, for example). Rather than introduce such details, the writer has relied on non-specific vocabulary ('gorgeous') and concentrated more on the narrative of their own feelings. The outcome of this approach is that there is only a tangential treatment of the topic.

Despite these criticisms, there is merit in the structure of the account which is held together by this narrative of the writer's personal response to the changes in the town.

The essay also gains a low Band 4 mark for style and accuracy. Overall, it communicates its ideas clearly, but the grammatical structures and vocabulary are lacking in ambition – in fact, sentence separation errors occur when the writer attempts to use more sophisticated sentence structures. There are minor errors of spelling, punctuation and grammar throughout, but these errors never impede communication of the writer's ideas. This is a typical mid-level response to this task.

Tips for narrative writing

- Try not to make your story too complicated; remember it is a short story and it is a good idea to keep the events tightly focused. You need to engage your readers immediately and ensure that they stay interested throughout. If you try to construct an over-complicated plot under exam conditions there is a danger that your readers will become confused.

- Try to keep the content of your story to events which are or could be within your own experience. This applies especially to the setting of the story and the situations in which you place the characters. However, there is nothing wrong with taking details of two different places that you know and combining them in such a way that you produce a new, fictional town or village as the setting for your story.
- Try to break up long sections of narrative with passages of direct speech. Remember that direct speech can be an effective way of breaking up a lengthy narrative and can speed up the passing on of information to the reader. However, writing direct speech effectively needs care and thought – you need to be selective about what you decide to put in to it and be fully confident in your ability to punctuate it correctly.
- Remember that there are only a limited number of potential plots and situations for any story that you choose to write – it is important that what you write reflects your individuality, but that can best be conveyed in the way you write.
- The tone and register you use in your story will help convey the atmosphere of the story and, in the case of a first-person narrator, the character and personality of the person telling the story. This is another way by which key points can be communicated to the reader in an economical way.
- When you plan the events of your story, remember to make sure that you have a clear picture of how you intend the story to finish. It is up to you whether you want to tie up all the loose ends of your story in a concluding section or whether you intend deliberately to leave your readers guessing what may happen next. Both approaches are perfectly acceptable, but it is important that you, as the writer, have planned for them.

Tips for descriptive writing

- Always try to base what you are describing on your personal knowledge; you cannot give a clear picture of your subject to the reader unless you have a clear picture in your own mind. However, remember that you are in control of what you are writing and you can change and distort details deliberately to create a particular impression.
- Decide on your viewpoint before beginning to write. Are you going to write from a first-person angle or are you going to adopt a more general, impersonal approach? Whichever you choose, you should stay consistent throughout this piece of writing.
- How are you going to structure your description? Are you going to take a logical approach and move from one detail of the scene or event to the next which naturally follows it in time or place, or will you adopt a more impressionistic approach? If you choose to do this then you might want to start by describing the sound of a place at different times of the day and move on to the smell, and so on.
- Be selective in what you write. Don't try to include every little detail that comes into your mind, as too much detail could result in your readers becoming confused.

- Remember that even though you may know the person or place you are describing very well, it is unlikely that your reader will. It is important that you give some brief context in which to set your description.
- Although your main purpose is to give a clear impression of your subject matter to the reader, remember that it is likely to help make your writing more interesting if you come over as an interesting and reliable witness to it. When writing a description, you may include your own opinions and feelings about whatever it is you are describing. However, you need not always convey these feelings directly; they can be expressed very effectively by your vocabulary choices.

Vocabulary choices

- **Adjectives** are words which qualify (or describe) a noun. They are, therefore, important tools for descriptive writing and should be chosen carefully. However, it is a good idea to use adjectives sparingly; using too many of them can have the effect of slowing down your writing.
- **Verbs** are words which express action or a state of being (for example, 'he ran very fast' or 'he became angry'). A verb is the most important word in a sentence and a well-chosen one can significantly increase the power of your description.
- **Adverbs** are words which qualify (or add to the meaning of) verbs and, again, are valuable tools in giving a precise description.
- **Similes** are comparisons in which one thing is said to be like another and are introduced by the words *like* or *as*. Remember, if you use similes, there must be a clear point of comparison between the two parts of the description and it is important that the comparison does not undermine the effect you want to create. In a sentence such as, 'The garden was as peaceful as a graveyard', the comparison with a graveyard implies that the garden was a rather cold and deserted place, which, presumably, is not the impression the writer wanted to give. Remember also that it is important that you try to choose similes that are original and alive. Comparisons such as 'he ran like the wind 'or 'his hair was as white as snow' have lost any real vital force and mean no more than 'he ran very quickly' and 'his hair was very white'. Such tired comparisons are known as **clichés** and a good writer will try to avoid them at all costs.
- **Metaphors** are comparisons in which one thing is expressed in terms of another – in effect, a metaphor is a concentrated simile. They are also a good way of giving immediacy to your descriptive writing. As with using similes in your writing, it is important that you make sure that the metaphors you choose are both original and have clear points of comparison.

Exam-style questions (descriptive writing)

2 Describe what was your favourite toy or other possession when you were a child and say what made it so special for you.
3 Describe an old building in the area where you live and say why you think it is important that it should be preserved.

Exam-style questions (narrative writing)

4 'I pulled back the curtains when I awoke and saw from the window something that I would never have imagined ...'. Continue the story.
5 Write a story with the title, 'The House on the Corner'.

Coursework and Speaking and Listening

The main purpose of this book is to help you, as students, prepare for the external examination papers that you will take as part of your Cambridge IGCSE First Language English examination. For this reason, we have not included specific advice about Coursework or Speaking and Listening as these components are administered and marked by your teachers in school or college, and they are the best people to give you advice on how to produce your best work for these units.

The brief section that follows is a summary of what is required for these optional units and may help you as a checklist to refer to if you are unsure exactly what is required by them.

Component 3: Coursework portfolio

REVISED ☐

- The Coursework Portfolio is an alternative to Paper 2. Your whole portfolio will be marked out of a total of 80 and the component is worth 50 per cent of the examination as a whole.
- You must complete **three** assignments, each of about 500–800 words. The assignments will be set by your teachers.
- Assignment 1 is a response to a short text containing facts, opinions and arguments that is chosen by your teachers. You are required to analyse and evaluate the content of the text(s). It is quite possible that students in the same teaching group may be given different texts to work from.
- Assignment 1 is a piece of informative, analytical and/or argumentative writing.
- Assignment 2 is a piece of descriptive writing.
- Assignment 3 is a piece of narrative writing.
- Your work may be word-processed or handwritten and you may use dictionaries.
- You must include in your Portfolio the first draft of one of your assignments along with the final draft. The first draft will not contribute to the final mark for your Portfolio, however. You should also include a copy of the text that you used for Assignment 1.

Component 4: Speaking and Listening

REVISED ☐

Speaking and Listening is assessed as a speaking test – it is an optional component; it is marked independently from the written examination and the grades awarded have no bearing on the grades for the written examination.

For Speaking and Listening you will be assessed on your ability to:

- articulate experience and express what is thought, felt and imagined
- present facts, ideas and opinions in a cohesive order which sustains the audience's interest

- communicate clearly and purposefully using fluent language
- use register appropriate to context
- listen and respond appropriately in conversation.

Test

Grades are awarded from the highest Grade 5 to the lowest Grade 1. Speaking and Listening grades do not contribute to your overall grade for the written examination.

- The Speaking and Listening Test comprises an Individual Talk followed by a Conversation. It is marked out of 40 and lasts about 10–12 minutes.
- There is no question paper. Students conduct an Individual Talk and take part in a Conversation with a teacher/examiner. All students are recorded during the administration period.
- The component is assessed by your teacher and moderated by an External Examiner.
- The **Individual Talk** lasts for about 3–4 minutes. You are required to talk on a single topic or theme, which you will have chosen before the test – your talk may take the form of a presentation, a talk, a speech or a monologue.
- The **Conversation** lasts for 7–8 minutes and is a conversation with your teacher/examiner which develops from the content of the chosen topic you spoke about in the Individual Talk.

Answers

Exam-style questions

Paper 1: Question 1 (Short-answer comprehension)

I felt the breath of the beast and heard the volcano stir inside the mountain

1 a There was a blizzard/heavy snowstorm around the summit of the volcano that hid the glow. [1]

b The volcano was 1700 m high; they had tried to drive up it in a super-jeep; but the weather was very bad and they could not do so. [2]

c (i) Trying very hard to hear the quiet threatening sounds given off by the volcano [2]

(ii) They were conscious of muted explosive sounds coming every now and then from the volcano [2]

d (i) There was a huge eruption from the volcano; it went on for two years. [2]

(ii) They would not be able to use the jeep to escape; they would have to climb in order to escape the flood of rocks, mud, ice, etc. released by the eruption; they would then have to find a way of overcoming the volcanic ash (and lightning). [3]

e People like the writer who live in the UK are not greatly inconvenienced by natural events; experiencing a volcanic eruption in a country such as Iceland which has very different conditions would remind him that human beings are not all-powerful compared to the might of nature. [3]

Flannan Isle

1 a It was taking relief supplies to the lighthouse. [1]

b (i) He was the relief lighthouse-keeper. [1]

(ii) He restlessly paced the deck; **or** he ate no breakfast. [1]

c (i) An offshoot of land with no-one living on it. [2]

(ii) A misleading elaboration of facts in a newspaper report. [2]

d (i) There was an eerie silence outside and a sense of foreboding; inside nearly everything was untidy in a normal way. [2]

(ii) One keeper had gone out without his protective clothing; this would have been extremely foolhardy and life-threatening; all three lighthouse keepers had gone out leaving the light unattended which was against the rules of the Northern Lighthouse Board. [3]

(e) Any rational explanation based on two or three from: no welcoming committee from the three men; no provisions boxes; the flag wasn't up on the flagstaff; inside the lighthouse the oil lamps were ready to use; the beds were untidy; the washing-up was done; cold ashes in the grate; the clocks had all stopped; two sets of clothing were missing; only one set of oilskins. Other details (overturned chairs, three birds etc.) should **not** be credited as there is no evidence that they were there on the first visit. [1]

Award a further 1 or 2 marks for the quality of the explanations given as to what may have happened. [2]

The Kalahari Desert

1 a It is not totally sand (dunes); there are also areas of shrub and grasslands. [1]

b (i) The infertile soils are mainly filled by … [2]

(ii) Existing riskily in an everlasting contest to stay alive [2]

c In Namibia the desert consists of sand (dunes); in Botswana there is other vegetation. [1]

d It was formed 60 million years ago with the African Continent. It was one of three major basins formed within the continent. Over time the Kalahari basin became a huge lake. This later dried out and filled up with sand and debris blown by the wind. [4]

e (i) Winds wore away much of the surface of the desert over many years; this revealed evidence of the lives of Stone Age inhabitants. [2]

(ii) Any three details from: they were semi-nomadic; they were hunters/gatherers; they have survived for over 25,000 years/from Stone Age times; they made rock paintings/primitive artefacts; they still follow their traditional way of life (in the Central Kalahari Game Reserve). [3]

Goat Racing

1 a The spectators were placing bets (illegally) on which goat would win the race. [1]

b (i) The music was loud and exciting and seemed to scorch the writer's ears. [2]

(ii) The men wore a singlet with a number on it to distinguish one from another, which completed their outfit/uniform. [2]

c The spectators described the goats as being lively (frisky); the writer thought that the goats were looking unenthusiastic/bored. [2]

d (i) The writer assumed that either the winning goat or the one that came last would be cooked and eaten after the race so staying in the middle seemed the best way to avoid this. [2]

(ii) The goat ran frantically towards the finish; it seemed unaware that it might be cooked if it won. The minder looked very worried. He was pulled along by the goat with his feet hardly touching the ground. [3]

e Any three from: the thronging crowds of people; the exciting, loud music; the appearance of their goats and minders before the race; the thrill and tension of the race itself; the behaviour of the winning goat; the behaviour of its minder after the race. [3]

Paper 1: Question 1 (Summary writing)

N.B. For generic guidance to marking summaries, see the tables on page 13.

Kappa: the 'River Children' of Japan

- Legendary human-like water dweller
- Well-known monster in Japan (feature as characters in modern movies, cartoons, comics, and games from Japan)
- Places (especially bridges) are named after kappa
- They are perfect swimmers
- Human in shape and small (about the size of an eight- to ten-year-old child)
- Have turtle-like features (green skin/a turtle shell on its back/turtle-like beak/frog-like mouth/webbed fingers and toes/short black hair)*
- Bowl-shaped impression on the top of its head
- Bowl must always contain water for the kappa to be healthy
- Kappa must be careful not to spill the water as this instantly makes them weak and helpless
- Much stronger than any man
- Kappa love to challenge humans to sumo wrestling matches
- Inbuilt politeness/bowing makes them easy to defeat (as water spills out of the bowl)
- Many kappa are able to change their appearance to look human/they disguise themselves as small people
- Kappa love cucumbers
- Humans can buy the good will of Kappa by offering them cucumbers

*Award mark for either the general point about being turtle-like or for any of the bracketed examples.

Why Schools Don't Educate

- Reflection of a greater social crisis/children and old people are penned up and locked away from the business of the world
- Without children and old people mixing, a community has no future and no past
- School is a major actor in the widening gulf among social classes/age groups
- A system that does not acknowledge a child's individual wishes but imposes a rigid timetable of what and when subjects must be studied/(compels you to listen to a stranger reading poetry when you want to learn to construct buildings, or to sit with a stranger discussing the construction of buildings when you want to read poetry)*
- Schools and schooling are increasingly irrelevant to the great enterprises of the planet (No one believes anymore that scientists are trained in science classes or politicians in civics classes or poets in English classes)
- Schools don't really teach anything except how to obey orders/the institution stifles their individual contributions
- The institution has no conscience/is psychopathic
- It does not allow an individual to develop an interest/it rings a bell and the student writing a poem must stop and move to a different cell
- The system compels students to sit in confinement with people of exactly the same age and social class
- It cuts children off from the immense diversity and variety of life
- It cuts children off from their own past and future, restraining them to a continuous present
- It is an institution which allows youth no privacy, controlling their lives by the ringing of bells/gongs
- It impinges on home life, demanding that children do its 'homework'

*Award mark for either the general point or for any of the bracketed examples.

Why the 2012 Paralympics Matter

- It is likely that the build-up for the Olympic Games will overshadow that for the Paralympics
- There are people who doubt the entertainment value of the Paralympics
- Ticket sales for the Paralympics are unlikely to match those for the Olympics
- This will possibly be because of public fatigue following the impact of the Olympics
- Why not stage the Paralympic Games ahead of the Olympic Games?
- The main concern of the British Olympic Association is how much profit can be made from 2012 – what message does this send to disabled sport and disabled people in the UK?
- The debate over the profile of the Paralympics may lead to wider issues around disability and sport being overlooked
- What kind of legacy will there be for the disabled population of this country?
- Disabled sport is already severely under-represented on TV/in government, etc.
- The Paralympics provides the biggest opportunity for increasing disability awareness in history, but will it have a chance to make a difference?
- Out of 1.5 million disabled Londoners, a huge 78% are inactive
- Despite the efforts of Inclusive Fitness London in working towards achieving a disabled user-friendly kitemark standard for gyms and leisure facilities in all of the London boroughs – only a small number of gyms/leisure facilities have been accredited as disabled user-friendly and is inadequate for the disabled population of the city
- Access to football grounds is still inadequate for disabled fans
- There are many other unspecified problems

The Challenge of Everest

- In 1852, Mount Everest was declared the highest mountain in the world. Mountaineers relished the challenge of reaching 'the roof of the world'
- The route to Everest was via Tibet, whose borders were closed to the outside world until 1921
- One of the first attempts was made in June 1924
- George Mallory and Andrew Irvine were reported to have been 'going strong' when they disappeared
- Mallory's body was discovered by another expedition 75 years later
- People assume that his attempt was unsuccessful
- In the subsequent 30 years there were a further 10 unsuccessful attempts and 13 more lives were lost
- 29 May 1953, the summit was reached by two members of a British-led expedition by Edmund Hillary (a New Zealander) and Tenzing Norgay (a Sherpa from Nepal)
- Since their triumph, Everest has been climbed many times
- It is not one of the most difficult mountains to climb
- There are many dangers (the risk of avalanches, crevasses, terrifying winds up to 125 mph, sudden storms, bitterly cold temperatures)*
- Oxygen deprivation (due to the altitude) is a major problem as it leads to life-threatening medical problems
- Expeditions to Everest need to spend a considerable time acclimatising themselves
- The best times for climbing Everest are May and October
- Other key milestones have been the first ascent by a woman, the first solo ascent and the first descent on skis
- In May 1978 two climbers reached the summit without relying on bottled oxygen
- To date, more than 60 men and women have now achieved this feat

*Award mark for either the general point or for any of the bracketed examples.

Paper 1: Question 2 (Short-answer questions and language task)

The House in the Mist

2 a (i) Tangled [1]
(ii) Murk [1]
(iii) Pervading [1]
(iv) Scrutinised [1]
b (i) Beautiful/charming/pleasing [1]
(ii) Threatening/ominous/disquieting [1]
(iii) Without/lacking/free from [1]

c 'this odd and picturesque building' – the house is described as both strange and attractive. This emphasises the atmosphere of mystery.

'its air of sinister expectancy' – the house is personified; it's as if it is threatening to commit an evil act.

'the house I had so rashly looked upon as devoid of all human presence' – the narrator realises that he had made an error of judgement in assuming the house was empty. This statement increases the tension as the reader wonders what he is going to discover in the house. [3]

N.B. It is not practicable to list and comment on every possible example that students might give in answer to this and similar subsequent questions. We have listed below the most likely words and phrases that could be referred to, but teachers marking this exercise should be prepared to allow any phrases chosen by a student as long as there is a convincing attempt to explain why it was chosen. Pages 23–24 contain generic marking guidance for this type of question.

d **(i)** a long, low building … standing with doors and windows open to the pervading mist

one square casement through which the light shone from a row of candles placed on a long mahogany table

The quiet and seeming emptiness of this odd and picturesque building

this silent room, with its air of sinister expectancy

the comfortable interior

the door which stood so invitingly open

(ii) He seemed to be in a hurry and … was busy putting his watch back in his pocket

He seemed to take in all the details of the place he was so hurriedly leaving

he displayed more respect than that usually shown to strangers

he showed little surprise at bumping into another person in these remote, misty surroundings

he nearly passed me without a word or any other hint of greeting

Hedgehog Family

2 **a** **(i)** Nerve-racking task [1]
(ii) Grim determination [1]
(iii) Thrived [1]
(iv) Diluted [1]
b **(i)** Unhealthy/contaminated/dirty [1]
(ii) Adorned/enhanced/ornamented [1]
(iii) Wobble/waver/tremble [1]

c 'in record time the original nest was so unhygienic' – the hedgehog babies were very young and very quickly soiled the box he had prepared for them.

'each head decorated with a crew-cut of white spikes' – the spikes that grew on the hedgehogs' heads made the writer imagine that they had had a particularly exotic haircut like human beings.

'the little black noses would whiffle desperately from side to side' – they were very eager to be fed and their noses wobbled from side to side as they tried frantically to trace the feeding bottle. [3]

d **(i)** I was suddenly presented with four blind, white, rubbery-spiked babies to rear

feed the babies but an ordinary baby's feeding-bottle was much too large for their tiny mouths

I was very proud of my prickly family

looked forward to the day when I would be able to take them for walks in the evening

find them delicious titbits like snails or wild strawberries

I emphasized the greediness of the hedgehogs

(ii) in record time the original nest was so unhygienic

were always ready for food at any hour of the day or night

and a chorus of shrill screams arose from four little pointed faces poking out of the leaves

the little black noses would whiffle desperately

Like four survivors from a raft, they flung themselves on to the bottle

their tiny legs could not support the weight of their fat bodies

advance across the carpet with a curious swimming motion, their tummies dragging on the ground

make daring excursions as much as 15 centimetres away from their box

Locusts

2 **a** **(i)** Pessimist [1]
(ii) Shirk [1]
(iii) Scouring [1]
(iv) Clatter [1]
b **(i)** Band/stripe/segment [1]
(ii) Destroyed/wrecked/ravaged [1]
(iii) Smothering/stifling/strangling [1]

c 'gradually cutting a swathe of desert through the fertile land' – the locusts move methodically across the crops leaving a gash of barrenness through what had previously been growing plants.

'a bad moment for Father, whose crops were already devastated' – the locust attack had already destroyed much of the father's crops but now things were made worse.

'the swarm stayed for three days, suffocating everything, eating anything that grew' – the locusts remained for three more days to lay their eggs – in the course of doing so they destroyed all living crops and plants, wrecking the farm's economy.

d **(i)** This monstrous swarm

settled over our farm like a great grey blanket

Every plant was laden with the weight of countless locusts

The countryside was muffled as after a heavy snowfall

every so often a tree would give up the struggle and break with a loud explosion

these healthy trees were breaking under their combined weight

(ii) gradually cutting a swathe of desert through the fertile lands

the locusts had selected our farm

the swarm stayed for three days, suffocating everything

eating anything that grew

a few locusts would clatter about

the air full of dry rustlings

the earth began to crawl with little black creatures which began to hop along like some manic horde on the march

forming one unit in a monstrous carpet which eats as it moves

The Man and the Girl

2 **a** **(i)** Eddy [1]

(ii) Sodden [1]

(iii) Wilderness [1]

(iv) Impediment [1]

b **(i)** Captivated/engaged/fixed [1]

(ii) Similarity/likeness/correspondence [1]

(iii) Mouldy/foul/loathsome [1]

c 'he eyed the coming tide with an absorbed attention' – the man is closely watching the tide as it comes in; this suggests that he is concerned about what the tide may bring with it and builds tension in the reader.

'touching a rotten stain there' – there is a contrast between the light of the sun's ray and the foul stain on the floor of the boat. We don't yet know what it is but the language strongly suggests that it is sinister and unpleasant.

'bore some resemblance to the outline of a muffled human form' – this phrase suggests that the stain was once a body. The fact that it only 'bears some resemblance' to 'the outline' of a human form makes it appear ghost-like and eerie which is reinforced by the adjective 'muffled'. [3]

d **(i)** a strong man with ragged grizzled hair and a sun-browned face

The girl rowed, pulling a pair of sculls very easily

he looked for something, with a most intent and searching gaze

he directed his daughter by a movement of his head

in the intensity of her look there was a touch of dread or horror

Half savage as the man showed, with no covering on his matted head

such dress as he wore seeming to be made out of the mud that begrimed his boat

with every lithe action of the girl

(ii) Allied to the bottom of the river rather than the surface, by reason of the slime and ooze with which it was covered

the mud that begrimed his boat

Wheresoever the strong tide met with an impediment

that split the current into a broad-arrowhead

the paddles of the river steamboats as they beat the filthy water

the floating logs of timber lashed together lying off certain wharves

Paper 1: Question 3 and Paper 2

- The generic guidance on pages 44–45 should be used for marking Extended response to reading tasks.
- The generic guidance on page 63 should be used for marking Directed Writing tasks.
- The generic guidance on pages 70–71 should be used for marking Composition tasks.

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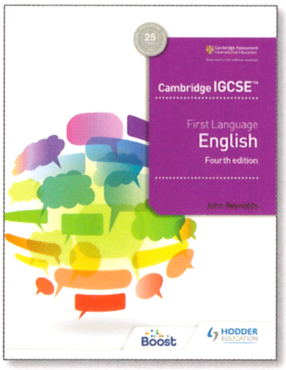
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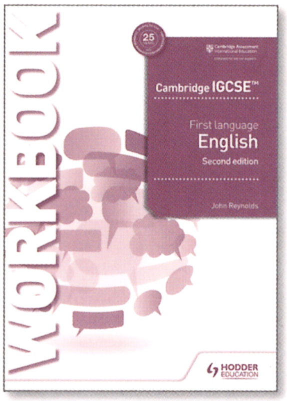
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